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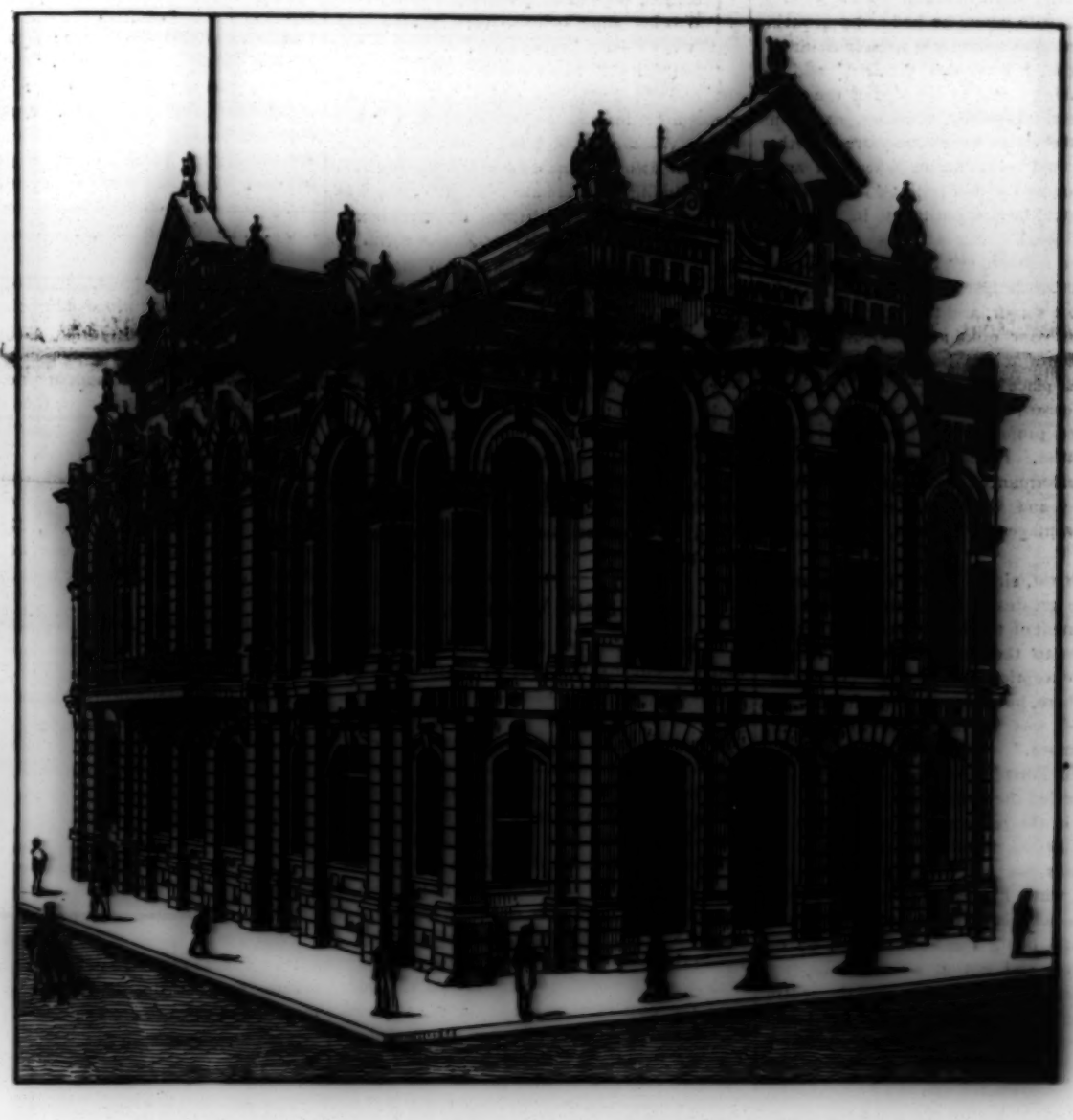

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The Musical Mirror.

A mirror is popularly supposed to be a polished surface that reflects objects with more or less fidelity, according as its plane is true or false. But what can the most faithful mirror reflect if there be no objects put before it? None but magic mirrors can reflect internally. Like Faith, they "are the evidence of things unseen," and like Faith still, they are very scarce articles in these doubting days. According to Sir Walter Scott, Aunt Margaret was possessed of one. Dr. Dee, of cabalistic fame, had a crystal ball of Japanese origin that pictured in its interior objects of interest to the spectator; and Lilly, the celebrated astrologer, is said to have been the proud proprietor of a very splended specimen of this kind of furniture. But not even in the bric-a-brac shops of Paris, of Wardour street, London, or even Sypher's Palace of Curios in New York, is one single exemplar of the lost art of magic-mirror making to be bought for love or money at the present day. Aunt Margaret's mirror was unfortunately smashed by the mop of a careless maid-servant in a violent access of house-cleaning that seized the venerable old dame one fine Spring morning. Dr. Dee's wonderful ball was, after that learned man's apotheosis of fire—in other words, after he had been burnt at the stake for a wizard—given to the hangman's little daughter to play with, and, oh! the pity of it, rolled one day into a rat hole and was for ever lost. The large speculum which erst belonged to Lilly fell into the hands of a celebrated maker of optical instruments, and was by him cut up into a number of looking-glasses which, by their magic power, enabled the owners to see themselves, not "as others see us," but as they wish to see themselves, and are consequently much sought after, bring large prices, and have made a fortune for the lucky optician.

In the present dearth of musical events in our good town of Gotham, we have vainly tried to lay hold of one of these magical mirrors that would reflect for us—and the public—things that were not; but in vain. There is an innate truthfulness that pervades all connected with THE MIRROR, for which we have the honor of purveying musical objects of reflection, that utterly destroys and puts to flight all magical or deceptive means of filling up its pure pages. In fact, driven well nigh to despair last week by lack of matter, we had the foolhardiness to invent a series of well-spiced paragraphs purporting to be news, but in reality nothing but the figments of our disordered brain, overheated by the weather and empty of more solid food. Behold what happened! We sent in our copy; the compositors set it up with fewer mistakes than usual, for the reason that, having to invent our matter, we, naturally, were more careful in our calligraphy. The foreman proceeded to take a proof impression of our work, when, lo! the moment the type came in contact with the paper white with innocence, the proof-slip turned inky black, the letters fiery red, and the whole exploded with a loud noise and a sulphurous smell. Warned by the terrible portent, we made a vow before high Heaven never so to offend again; and kneeling in lowly penitence before the Editor-in-Chief as father confessor, we thumped our craw in abject contrition and offered our ablution of drink offering in the shape of two mighty schooners laden deep with the fluid sacred to Holy Gambrinus, prophet and king, and of burnt-offering in the shape of fragrant incense of rolls of choice nicotiana, and so obtained forgiveness and plenary absolution.

Thus we find ourselves restricted to the truth, and that we will tell even though our columns gape by reason of emptiness. The proverb says, "Better a toom hoose nor a bad tenant," and rather will we see our pages blank than filled up with imaginations of deeds that never were done or blue-mouldy reminiscences of deeds done by our grandfathers; and so we will write of Prince Methusalem at the Casino.

* * *

There is a marked improvement in the performance of this pretty opera. Emma Carson, whom we well remember as a promising child-vocalist in San Francisco, is a charmingly pretty girl, with a face like the young damsels that Leech used to draw in *Punch*, a fine figure and a very pleasant, sympathetic voice capable of three times the expansion that her limited knowledge of the art of singing permits Miss Carson to give to it. With proper culture this young girl ought to be a very successful vocalist. At present she is very agreeable and useful in an opera bouffe company. In acting she has everything to learn and much to unlearn. The bad habits unavoidably acquired by her travels with such *variedramatic* shows as The Goddins will need a long time and careful watching to eliminate; but Miss Carson has youth, beauty of a very unusual type, voice, which is ninety-nine parts of a singer, and brains, which is one hundred parts of an actress. And what can she wish for more? All the rest is in her own hands. The rest of the cast is as before, and really excellent. The Bravos are picturesque as ever. Maflin is excruciatingly funny as Duke Cyprian, Wilson comical and characteristic as Sigismund, and his song, with the exception of the Langtry verse, which is simply blackguard, is very funny. Mr. McCarthy shows a very clever make-up and admirable acting as Herr Feuerstein, Ambassador Extraordinary from Ric-a-Rac, and Mr. Kaufman is no less characteristic as his associate minister, Herr Mandelbaum. The houses are crowded every night, notwithstanding the dull season, and this amusing musical diversion is amply patronized, as it deserves.

At the Theatres.

All's quiet along the line. The Madison Square is playing the Rajah to good receipts. The comedy is charmingly done and is greeted with incessant laughter and applause. It will run along to profitable business until Marsden's Elsie Dean is ready to go on.—The Casino is crowded nearly every night, Prince Methusalem having literally "caught on."—Next week ushers in the preliminary season. We shall have something to write about in Harrigan and Hart's revival of the Mulligan Guards at their Comique.

The Best Tragedians of the Old School.

A young cultivator of the sock and buskin—in other words, an aspiring member of one of our amateur theatrical companies—was strolling along a secluded walk in the Central Park the other day, when he came upon a veteran playwright, with whom he had some acquaintance, seated upon a bench in a shady nook

"I am glad I have met you, sir," said the juvenile, taking a seat by the side of the elder. "I have been perplexed, thinking, as I came along by the statue of Shakespeare, whether the day would ever arrive when an actor would be honored with a pedestal in the Park, and who would be first entitled to it. Perhaps you can tell me?"

The elder rejoined: "The selection would, of course, be made from the dead."

"I suppose so, sir, and that leads me to ask who were, in your opinion, the best actors of the past generation?"

"The first place would be naturally assigned to Edwin Forrest, as an American, original and distinguished professionally for certain New World qualities. In that respect his most characteristic performances were Damon, in Damon and Pythias, and Othello. These displayed all his advantages of person, bearing and voice."

"Was Forrest, sir, in reality a great actor?"

"Not the greatest. His acting lacked the highest element of tragic success—perspective, which opens to the imagination the remote world of conception and feeling. The landscape was there, but it was all in the front, close upon you—it was all mass and foreground, without distance."

"How did Forrest compare with the elder Booth?" queried the young man.

"It was in the respect I have referred to that Junius Brutus Booth was superior to all the tragedians we had before us in the last generation; while Forrest had every advantage in physique, material strength and declamatory power, Booth being small of person, by no means robust, and not at all sonorous, yet there was that in him which reached the centre of feeling, and caused the hearer's heart and mind to go out to the far-off issues of character and passion. This quality he showed preeminently in Richard III. and in Sir Giles Overreach. His acting did not obtrude upon you as Booth the actor; but it carried you personally and believingly wherever the fortunes of the perspnages of the play called."

"Were there any others of the last generation of tragedians worthy to be named with these?"

"Scarcely, for these were both men of genius. Macready ranks very high for his thorough mastery of the profession, his scholarly acquirements and extreme fidelity to the parts he created; but the divine fire was wanting. He always reminded you of an admirable piece of mechanism manipulated with perfect knowledge and skill. His greatest personation, as being best suited to his own personality, was Werner in Lord Byron's tragedy of that name."

"Were there none younger than these who gave promise?"

"I call to mind in this connection a young actor who never acquired the reputation which belonged to him. I refer to James W. Wallack, Jr., of the great theatrical family, whose personation of Werner, which I saw at the Old Bowery, ranged close alongside of Macready's."

"What of Edward L. Davenport, whom we young Americans bear in mind traditionally as one of us?"

"A most admirable actor in the romantic school, such as St. Marc, and in domestic tragedy, in which his most popular achievement was William in Douglass Jerrold's Black-Eyed Susan. A tragedian worthy to be named with the best was the elder Vandenhoff. No man ever better sustained the old Roman dignity than he in Addison's Cato. It was perfect in conception, delivery and bearing, as presented at the old National Theatre in Leonard street, off Broadway."

"I presume there must have been others, lesser celebrities of the time?"

"Even so. There was John R. Scott of the old Chatham, robustious and Forrestian, an immense favorite with the boys, and Tom Hamblin, by no means an insignificant character as the personator at the Old Bowery of Roman heroes, for whom he had a *personnel* admirably adapted—tall, massive, with the locks of Apollo, the front of Jove."

"You do not mention the tragic actresses of that day."

"They shall not be forgotten—among whom takes the foremost place Charlotte Cushman, greater in romantic melodrama, as in the Meg Merrilies of Guy Mannering, than in Lady Macbeth or Queen Catherine. The Scottish gypsy remains ineffaceably stamped on the memory of all who ever witnessed it. Another actress of that time, bearing a part of the same name, was Charlotte Compton, sometimes known as Mrs. Wilkinson, Mrs. Sutherland and otherwise in a most chequered career. She was a direct contrast in person to Miss Cushman, being petite and of a somewhat girlish aspect. But the fire was there, and it may not be out of place to assert that no personation of an aged heroine on the American stage ever met with an endorsement so enthusiastic as that of Ambla Bodish in the American tragedy of Witchcraft."

"How did you regard Ellen Tree?"

"In domestic drama, such as The Wife of Lovel—in which she was happily seconded by her husband, Charles Kean—unsurpassed, in felicity of conception and the happy adaptation of all her best gifts to the part of the loving, affectionate, vigilant wife."

"May I ask you whom you name as the greatest actress of the past generation who appeared in New York?"

"Rachel, beyond all question."

"Was her superiority so very marked as to justify her splendid reputation?"

"Entirely so. She came upon the stage like the descended goddess, and in all her movements lithe, insinuating and irresistible, called before you the age of Eden, when the serpent dominated and fascinated our first parents with his glittering eye and dulcet tongue. She was greatest in Phaedre, Adrienne Lecouvreur and as Lesbia in The Two Doves. Her recital at the old Metropolitan Theatre, or Winter Garden, on Broadway, of 'The Marsellaise' can never be forgotten. In this she developed at the full that boom in her voice which so resounded and fulminated in her delivery of the heroic lines of Racine."

At this point the veteran dramatist excused himself, and to the question of the theatrical neophyte as to the best comedians of the past epoch, deferred an answer to another day, perhaps that day week, when he might be found on the same seat in the shady nook at the Park.

A New Wrinkle.

E. E. Rice has hit upon a new method of management that is a sort of compromise between the combination and the stock systems. His plan, as explained to a representative of this journal, is to organize two separate companies for light opera, each having a different repertoire, and by arrangement with the local management of a theatre in New York and with that of another in Philadelphia, to supply amusements for both throughout the season, or at least so long as the receipts shall equal a certain specified sum per week. The plan will enable Mr. Rice to alternate his successes between the two cities, and to give his patrons in each place a varied repertoire. At the same time the cost of travel is reduced to a minimum, and the salary list can be scaled at a lower figure than would be possible were the artists obliged to make the old-time weekly or daily jumps all over the map of the United States and Canada.

"This," Mr. Rice says, "is the first retort courteous to the railway monopolists, who last season elevated their rates for theatrical troupes, charged heavily for extra baggage and abolished complimentary passes for agents and managers en route. It is the entering wedge that may eventually split the odious combination system and lead the profession back to stock companies. For, if one manager can arrange to furnish the attractions for two houses, another can undertake to fill the bill for three or four, say in Boston, New York, Philadelphia and Baltimore or Washington. The railroad problem, which has staggered so many combination managers, can thus be solved in some instances at least, though, of course, there will always be enough companies on the road to supply the wants of one-night towns."

As to the details of his plans for the coming season, Mr. Rice stated that he had entered into contracts with R. E. J. Miles, of the new Bijou Opera House, in this city, and with John Gorman, manager of the rebuilt Arch Street Opera House, in Philadelphia. The season at the latter house will be opened Sept. 17, with the opera of Virginia, which has not yet been performed in Philadelphia, while the new Bijou will be inaugurated with Pounce & Co., the late success at the Boston Bijou.

Messrs. Rice and Collier, who jointly control the right for Pounce & Co., Virginia, Iolanthe, and other operas, have also an option upon The White Sergeant, which Manager Hastings purposes producing at the Boston Bijou as his opening attraction. If it is a go, they will present it in New York and Philadelphia.

Mr. Rice is now [illegible] nam Vanoni Laura Joyce Rose Temp Digby Bell, and others of the first rank.

The manager says: "The costuming and mounting of Virginia and of Pounce & Co. will be equal to the finest recent efforts in stage display. In the former, the London dudes' sketch will be introduced—the dudes being richly attired. It is not unlikely that Tim Winkle and Darling's operatic burlesque, Don Filibusto, may have its initial presentation by one of the Rice companies. The scene of this extravaganza is laid on the Mexican frontier.

In addition to his operatic cares, Mr. Rice will send a Pop party on the road, and in conjunction with Messrs. Robertson and Mitchell, of the People's Theatre, St. Louis, will direct a new Fun on the Bristol company.

Wholesale Theatre Building.

J. B. McElfatrick is making his headquarters at present in the Bijou offices, thus far unmolested by the army of Italian brick-hustlers superintended by Treasurer Donnelly. He was found nearly buried beneath a mass of plans and drawings one day this week, but smilingly came to the surface when a MIRROR reporter was introduced.

"Yes, we've done a great deal of this work, and are still at it. As we have so little time to build the Bijou and have it ready by Oct. 1, either my son or myself will be here to watch its progress. Just as soon as the ground is ready for the foundations, which will be in a few days, electric lights are to be hung and the work pushed rapidly day and night.

"We are also remodeling the vestibule at the Standard Theatre. A handsome pagoda-shaped box-office is to occupy the centre of the entrance, back of which [illegible] extends to the auditorium, separated from it by swinging curtains. The mirror [illegible] the walls by the sides of the doorways leading to the balcony are to be alternated by tapestry hangings. The floor, raised at the rear, is to be concave, while the walls and ceiling are being beautifully painted and frescoed. In addition to our city work we are building the Davidson Theatre, at St. Paul, and Funke Opera House, Lincoln, Neb., which is nearing completion. The remodeling of Macauley's Louisville Theatre is in our hands. Slight decorations are being made at Robinson's, Cincinnati. We have contracted to take down the proscenium arch next season, and replace it with a modern one, and add new boxes and a gallery front, thus making it a handsome house. We have finished new opera houses at Dallas and Fort Worth, Texas. The new Standard at St. Louis is ours, also the Opera House (all small towns call them opera houses) at Danville, Ky., and Louisiana, Mo. These, with the East Saginaw house of Clay and Buckley, are about all we are constructing this season."

"Will you name a few of last season's!"

"The Olympic at St. Louis, one in Cairo, Ill., one in Montgomery and another (O'Brien's) in Birmingham, Ala.; a very pretty house at Hot Springs, Ark.; English's, at Indianapolis, and the People's, St. Louis, besides rebuilding the Grand at Cincinnati."

"How about Havlin's?"

"Work has not begun on it yet. There was some difficulty regarding contracts, and I believe they are waiting for a cheaper man to do the work."

"Have you contracted for any more theatres in New York?"

"Yes; there are three or four more to go up; several next season; and we have a couple more out of town to erect this season."

A Transformed Opera House.

The changes and improvements that have been made at the Grand Opera House, Syracuse, have transformed it into one of the finest theatres in the country. A sixteen-foot entrance has been built from East Genesee street. The lobby at the foot of the stairs is laid in elegant tile, and the walls and ceilings frescoed in the latest and most artistic design. The wainscoting and columns are decorated in bold relieved architectural design. The main lobby on the north has a new inlaid floor and has been refrescoed in keeping with the richly decorated entrance. The toilet rooms have been fitted up in the latest style. The large theatre lobby is frescoed in bronze and otherwise brightened up. The columns, girders and staircases have been decorated to correspond with the lobbies and interior. Bronze predominates in the decorations. The lobby is recarpeted in a beautiful pattern of rich material, harmonizing with its surroundings. On the west end of the auditorium a new and capacious exit leads into the main lobby. This makes the theatre as convenient of access as any in the country. The upholstery and hangings harmonize with the general effect of the interior.

The floor of the Grand Opera House is but twelve feet above the sidewalk, and with the additional capacious outlets, the theatre will be as easy of entrance and exit, and as convenient and commodious, as the best theatres in the country. Manager Matson says the Grand will have its share of attractions, and nothing will be left undone in catering to the amusement of the public. He is also booking for the Corinthian Academy at Rochester and the Academy of Music at Auburn, N. Y.

Galveston's New Theatre.

The first page of THE MIRROR is taken up with a picture of the new Harmony Theatre at Galveston. This house was built by the Harmony and Union Clubs, representing the wealth and fashion of the city, and one item that will commend it to the travelling manager is—there will be no reserve for stockholders. The finishing touches are now being put on the house, which will be opened the first week in October—with an opera company, if the arrangement can be effected. We gave a description of this new and handsome temple of the drama in a previous issue. All that we can add is that the house will seat 1,400—700 on the parquette; that the stage is 37x60; the lobby 24 feet, laid with marble tiles, and that there are exits on all sides of the house.

On the walls, painted in oil, are full-length portraits of Edwin Booth, John McCullough, Charlotte Cushman, Mary Anderson and Sarah Bernhardt. The curtain represents the play scene in Hamlet. The theatre's acoustic properties are of the best, and all the modern improvements for the comfort of the patrons and visiting companies have been provided. It is the intention to make the Harmony the *elite* theatre of the city, and it will have a Madison Square exclusiveness in that there will be no gallery. L. E. Spencer, who has been so successful in the management of the old Tremont Opera House in former seasons, has been selected to manage the new house. He has been in the city for some weeks attending to bookings and other business connected with the Harmony. He feels that he has secured the gem theatre of the South, and is sanguine that he has a prosperous season ahead.

Maeder's New Plays.

Perhaps one of the most industrious playwrights of to-day is Fred Maeder, whose pen is constantly busy on orders from the various stars. A MIRROR reporter met him in the Union Square Hotel yesterday.

"Anything new ready for this season?"

"Yes. I have completed a new Irish drama called Top o' the Morning, which will be produced by John F. Ward, for whom I have created a strong character part. I have also finished two acts of a piece for Lizzie May Ulmer, entitled Sea Gull; or, The Turn of the Tide. I expect to have it ready during this season. Wife and Child is the title of a play by McKee Rankin and myself, which he and his wife will produce at the Third Avenue Theatre some time during the Fall. Am now at work on plays for Mrs. Langtry and for two other celebrities whose names I prefer not to give just now. I have had to refuse others on account of the severe illness of my wife, who requires my continuous attention. But I think I will be pretty well represented on the road this season with new plays."

Letters to the Editor.

NOT AN OPERA.

BOSTON, July 30.

Editor New York Mirror:

DEAR SIR:—In your telegram from Providence, in last week's MIRROR, it was announced that "The opera of Bijou," written expressly for the Corinne Merriemakers, was presented with success. The statement that this is an opera, and that it was expressly written for the Corinne company, is incorrect. The fact that it has often been announced as an opera has led many of the critics to be sarcastic; for naturally, when they went to see it, they expected to hear original music, which it does not contain. After seeing Fun on the Bristol, The Tourists, and many plays of that order, I thought there was room for a comedy in which the plot should be the main feature, and in which songs and specialties could be introduced. Consistently with this idea, I wrote Bijou, and upon showing it to Jennie Kimball she at once accepted it. It was procuced at Milwaukee last October, and met with success.

I hear that in Providence, last week, where Bijou and The Magic Slipper were produced, that business was the largest of the season. I write this merely to inform you that Bijou is not an opera, although billed as a musical comedy. It is my first attempt, and naturally I feel a little nervous about its production in Boston next week. I should not like people to visit Oakland Garden, expecting an operatic production and then be treated to music familiar to all.

Yours respectfully,
MARK WOLF.

NOT A JONAH.

NEW YORK, July 24, 1883.

Editor New York Mirror:

The manner in which you defend W. H. Fitzgerald against being called a "Jonah" is consistent with the upright course of THE MIRROR. Alice Oates is willing to say her failure in Long Branch was because she had a reputed Jonah in the company. Norcross thinks The Merry War failed because at the time he went in with it he did not know he had a so-called Jonah. Ed. Gardiner says it was too late when he found out that his star in The Girl that I Love was called everywhere a Jonah. For all this I agree with you that such a name should not be attached to any person, as it does them more or less damage. All of our opera company were glad to see your paragraph on this subject.

MASCOTTE.

NEW ORLEANS, La., July 13, 1883.

GOSSIP FROM AN ACTOR'S CAMP.

"ACTORS' VILLA,"
EDGEMOOR-ON-THE-DELAWARE,
July 30, 188[illegible]

Editor New York Mirror:

There are six of us here enjoying ourselves as actors usually do. We are "camped out" and living well. It is much better liked than the seashore or mountains. There are plenty of fish—fish for dinner, fish for supper, fish for breakfast—and lots of boating. Our camp is managed like a bank, and the boys are behaving themselves nicely. Atkins Lawrence Romeo is in camp in the opposite shore about three miles below. Harry Faulkner is here. Harry is a great cook—the idea of Irving coming to this country riles him terribly. He saw Irving a year or so ago and pronounces him a supercilious idiot, also vain, conceived and awkward, and asserts that there is only one man in this country who will compare with him for ugly stage presence and disagreeable mannerisms—that man is Lawrence Barrett. A great deal of credit reflects on the gentlemen who are about to relieve poor Harry Bascombe. If Edwin Forrest could come back in body what would he say?

All the steamers that ply between Philadelphia and Wilmington pass our camp. We can see people on the boats using their opera and field glasses on us as they pass by—doubtless attracted by our white tents. Harry Faulkner caught twenty goodsized catfish on Saturday morning and had them cooked before we got up. We were all speaking of Union Square last evening. I wonder how the "boys" look?

We are all fixed for next season. We get THE MIRROR regularly. It is the only dramatic paper that we read. If it were not for THE MIRROR a good many of us would forget that we were ever on the stage. More anon.

Yours, RAMBLER.

The Giddy Gusher.

The American Tract Society is at a good deal of expense to disseminate a little pamphlet entitled "How to Live." It's of a great right more importance to know when to die. The old Pagan's head was remarkably clear when he said: "Those whom the gods love die young." How many a brilliant record is wiped off the slate of fame by the sponge of time, when old Father Time sees his former pet stultifying himself by later performances. If Maud S. was relegated to the thirties, Vandy would take her off the turf, and serve her blame well right.

* * *

Does any one want to tell me, when they behold an unwieldy fat old man waddle on the stage, and in a wheezy, bellows-to-mend voice, gurgle, "Spirit, gentil!" that it wouldn't have been much nicer for him to have been killed in a duel, or died most any way, when he was the idol of the town, and an operatic picture of him in apostolic robes surmounted every female mantel in the city? Do you want to tell me that the coffin of an imbecile old gentleman—supported on either side by maudlin women and pitchers of stale beer—that it wouldn't have been a thousand times better to have died, when friends and fortune were won by brilliant ability, than to linger, dependent on contributions from those whose memories survived miseries? Do you want to take up arms against my doctrine, when you see a popular minister, with the fattest kind of a living, run off with a neighbor's wife, and lead such a career abroad that his father gets softening of the brain and all his friends have hardening of the heart? Better if an early and wide-awake measle had nipped him in his wormy bud.

* * *

We are very soon going to see something very sad—if bodily strength survives mental weakness—for a brilliant and beloved object of popular devotion is struggling with an octopus, that has laid hold of his active, ambitious brain, and the victory thus far falls to the many-armed monster. How much better if the enfeebled body succumbs, and in the full afternoon of success, ere that wretched twilight that precedes the night comes on, he lays down to take his final rest—unwithered laurels on his stalwart breast.

* * *

I call to mind a pretty woman who wrote very gracefully and enjoyed a reputation for brightness and wit—one of the first acquaintances I had in New York. If she had died in any one of those earlier years her name would to-day be well remembered; but she lingered round—outliving her beauty, her ability, and died entirely forgotten and forsaken. When Heaven flashed forth from her cocoon a golden butterfly, her beauty on everybody's lips, and when she published her little book, had death overtaken her, her personal charms and the great promise of literary ability to be found in lines of "Infelicia" would have cast a glamour on her name, that now rests in the obscurity of that unpleasant ending over in France.

There were many years of triumph in store for Neilson, without a doubt; but Time would have dimmed her radiant face, crippled her lovely limbs, and cracked her silver voice. She passed like a meteor, leaving a track of shining light behind her. And her memory is as bright as her face was. We say in speaking of her, "Poor Neilson!" yet we think of her glowing with beauty and intelligence. She has escaped a thousand pangs, that only a beautiful woman growing old can know, and altogether Adelaide was in death, as well as in life, a very fortunate woman. As long as a man is in possession of the little bit Mother Nature gave him as an outfit, let him hang on; but when that is exhausted he should let go.

* * *

As long as a woman benefits herself and her fellow-creatures by her beauty or her brains or her busy hands, let her stay; but when from one cause or another her beauty fades, and her brains forsake her, fold the hands that have ceased from ministering above her useless breast, and let Louise Eldridge and Tony Pastor bury her decently. It is very seldom in this world that a woman, utterly ruined and without hope, finds faithful friends; and there's about one chance in a million, my female readers, if we got paralyzed this afternoon, or broke our spinal columns, that there would spring up for us one faithful, tender heart and a pair of helpful hands, to provide year after year, if we lingered on, and finally put us away with loving, unrewarded affection and regret.

* * *

I think the late Rose Massey had an exceptional experience. There was not a gleam of hope that she would ever recover the use of her body. She was a handsome wreck from the first. But she struck one abiding masculine affection that upheld her for years, and she possessed one faithful female heart that attended with untiring kindness to the end. That jolly, healthy, happy face came and went with unending solicitude. That hearty voice cheered the suffering actress from first to last, and when tardy Death made his appearance she put away the poor, worn-out body in her own lot, having promised Rose that their bones should lie together. That was Mrs. Jane Knapp, and there are mighty few women of the Knapp kind in this world—worse luck!

* * *

Speaking of that dreadful disease, paralysis, there's always a ridiculous side to everything, and I am reminded of a funny case here in this city. A very noted criminal lawyer, and a notedly anxious husband, is very much exercised in his mind. His wife used to be a pretty woman, and is making a good fight against the inroads of time. A little while ago she was struck with paralysis in one arm, and Dr. Sayre was the physician who pulled her through. Now he goes and writes for a medical journal an elaborate case, in which he describes his treatment of a lady with paralysis of the arm, and he states this dreadful stroke was induced by the use of cosmetics. Mrs. Sawyer reads it. Mr. Sawyer reads it. And they take it promptly home to themselves. They are wild with indignation and holding themselves by the napes of their necks to keep from suing the doctor for damages; in which case there would be very little doubt as to whom he refers to in his article.

* * *

Then speaking of doctors reminds me of the sorrows of a doctor who had the horror of planting the richest man who ever sold a yard of tape in New York. He married a widow with some children lots of years ago, and has been a good and patient father to a young cub who is now repaying his care. The widow's son got married lately to the mother's great disappointment, for she was ambitious and had wild hopes for this youth. Now he has worked around the old lady until there's rebellion in the household, and pa is locked out. His meals are chucked into his study and the poor little man lives like Alexander Selkirk in his medicated office, and altogether he is having a very unhealthy time of it.

Before this case of ingratitude reminds me of any grievance of my own, I will cut the connection and append my wicked old trademark,

THE GIDDY GUSHER.

Calls.

The Bertha Welby company will report for rehearsal at 12 Union Square on Monday morning, August 13. David Hanchett, the stage manager, will advise them of the time and place.

Nat Goodwin's company will begin rehearsals at the Park Theatre, Boston, on August 8, under the direction of William Herbert, the stage manager.

The Nobody's Claim people will assemble at Ford's Opera House, Baltimore, on August 13.

Professional Doings.

—Charles Frohman has returned from Denver.

—Nashville, Tenn., is to have a new opera house.

—W. H. Newborough goes with the Wilbur Opera Company.

—W. J. Ferguson's Dude lithographs are the latest and neatest.

—Clayburgh's Creole company open season at Saratoga 27th.

—Chauncey Pulsifer has been engaged for Campbell's Siberia.

—Bloomington, Ill., will raise a monument over the grave of Litta.

—The Vine Street Opera House, Cincinnati, reopens on Saturday night.

—Agnes Robertson is summering at Summit Hill House in the Catskills.

—Misses Emma and Josie Hanley will seek recreation among the Catskills.

—Harry A. Lee goes in advance of McAdow and Lee's Bunch of Keys.

—C. L. Tibbitts is in town from Canada looking for something operatic.

—The transformation in the vestibule of the Union Square Theatre is dazzling.

—Sol Smith Russell opens a three weeks' engagement in San Francisco next Monday night.

—The Wallack company's Silver King season closes in Chicago with the present engagement.

—William Stafford, under the management of Willis Ross, opens at Stamford, Conn., Sept. 24.

—Next Monday night Agnes Herndon appears in Led Astray at the Grand Opera House, San Francisco.

—Thorne's Black Flag company closes its Summer tour at Colorado Springs, Col., on Saturday night.

—The arrangements for Modjeska's season are now completed. Fred Stinson is looking after her interests.

—Eme Lascelles, besides playing Rose in McAdow and Lee's Bunch of Keys, is to understudy Teddy Keys.

—Edwin B. Jack, son of John Jack, is engaged for the Check company. He is a nephew of Roland Reed.

—Morton's Big Four Minstrels are booked for a short season at the Highland House, Cincinnati, at an early date.

—W. H. Newborough made a first appearance as Lorenzo at the Brooklyn opera tent Monday evening of last week.

—George Woodward, of Gilmour and Woodward, having returned from a Canadian tour, is telling how much money he lost.

—The season at Robinson's Opera House in Cincinnati will be opened by the Hanlons.

—Harry Lindley and Louise Forster are at the Thousand Isles for the Summer. There are not as yet engaged.

—Miss Minnie White, a pretty and vivacious little lady, who played the soubrette part in Only a Farmer's Daughter last season, is in town and at liberty.

—Miss Lodzki Young is spending the Summer at her city residence. She is among the disengaged leading ladies.

—C. P. Flockton's Flying Dutchman season opens at the People's Theatre on Oct. 15. Leslie Edmunds is paving the way for the tour.

—Le Pave de Paris has been placed by Brooks and Dickson at the Fifth Avenue, where Stetson will mount it in magnificent style.

—Frank McKee, the business manager of Haverly's Mastodons, left yesterday for New Haven to arrange for the season's opening there.

—There is a noticeable increase in the crowd of professionals on the Square. Rehearsals this and next week lure them from Summer retreats.

—Billee Taylor, with John Howson, George Wilson and Marie Jansen in the leading roles, opened the week to good business at the Boston Museum.

—George Schiller, a comedian of the Boston Bijou Theatre company, is enjoying the hospitality of John Braham, at his cottage at Squanton, Mass.

—Fred Bert assumed the management of the Grand Opera Opera House, San Francisco, on Monday night, and signalized his advent with a revival of Youth.

—It is now doubtful if Elsie Dean will be the opening play of the Madison Square Fall season. Confusion of late in the ranks may necessitate a change.

—Kate Foley, of the Edwards Folly company, is resting at her home in Chicago; but will arrive here in time for rehearsals of Moths the latter part of this month.

—W. H. Kusel was alluded to in our Chicago correspondence last week as W. H. "Kensel." The gentleman calls attention to the typographical error by a telegram.

—Manager Schneider, of Cedar Rapids, Ia., returned home on Friday last. Between business on the Square and pleasure at the watering-places, he had a pleasant Eastern jaunt.

—Eva G. Barker, who is at home in Cleveland, wishes her friends to know that she has not re-engaged with Elliott Barnes' Summer Boarders, but goes with Baker and Farron.

—The Merry Duchess will inaugurate the season at the Standard. If it makes a hit a company will be sent with it to Boston, Philadelphia, Chicago and a few other large cities.

—THE MIRROR epicures were regaled with a quantity of deviled crabs last Thursday, caught and prepared by Walter L. Dennis, of the Romany Rye company, near Washington.

—John R. Pierce, the alert manager of the Owego Academy, and official of the D. L. and W. Railway in that place, paid a brief visit to the city last week on business connected with his road.

—Kitty Downs does not wish her name to appear as "Katie Jones," even if she is with the Baker and Farron company, and THE MIRROR makes the correction in obedience to her protest.

—W. J. Comley has engaged Heinrich Conreid as stage manager of his Princess Chuck company. He claims that Herr Conreid's salary will be the largest ever paid a stage manager in this country.

—A batch of companies styling themselves by imposing titles which belong to reputable attractions are infesting the New Jersey seaside resorts and capturing quite a pile of money from the unsophisticated Summer residenters.

—The opening attraction at Owens' Academy of Music, Charleston, S. C., will be Only a Farmer's Daughter, Sept. 17, followed early in October by Strictly Business and George Edgar. The theatre will have new chairs in dress-circle and balcony. It is one of the prettiest and cosiest houses in the Southern country.

—The Casino Sunday night concerts will be resumed in October. They were discontinued because the management found difficulty at this season of the year in securing desirable artists. The houses, with one or two exceptions, were good up to the time of the discontinuance of these pleasant Seventh Day entertainments.

—It transpires that Albert Aronson was not, after all, concerned in the incipient row on the roof of the Casino reported last week. He merely interfered with the pugilistic practice of Dusenberry on the person of a casual acquaintance, and had him arrested for creating a disturbance in the theatre.

—John A. Stevens writes that he will produce Passion's Slave and Unknown before he leaves 'Frisco. For his St. Louis date, week of Sept. 9, he has engaged J. W. Sommers, Mr. and Mrs. W. S. Harkins, Lillian Chantan, Leila Vane and M. Brennan. S. P. Coney continues as business manager.

—W. A. Bates has retired from the agency of the B. and O. Railroad, in order to go into the monkey-show business with Bunnell at Coney Island. His position was assumed on Wednesday by Mr. E. G. Tuckerman, whom the profession will find to be a courteous and efficient successor to Mr. Bates.

—Miss Ober, while away, secured several new operas for the Boston Ideals, and is to receive the next opera from Audran. This will be the first time that composer obtains pay for American productions of his works. Miss Ober also established an agency in Paris for future purchase of material for the Ideals.

—Georgia Cayvan returned reluctantly from her two months' vacation last Monday, and after glimpses of Prince Methusalem and The Rajah flees to-day to Long Beach, where for one week she hopes to be free from interviewers and the city's heat. Upon her return, she, in company with the other regular campers-out, intends enjoying a season of hilarious fishing and wood life generally at their camping-ground in New Hampshire.

—B. C. Faurot, of Lima, publishes an elaborate review of the managerial war in that hitherto peaceful Ohio town. He asks from the people of Lima a careful consideration in the matter, and as to the suit of Faurot vs. Williams, now in the courts, he will be satisfied (or try to be) with the outcome. He closes by saying: "No contracts made by George W. Williams for Faurot's Opera House will be ratified by me after Sept. 3, 1883."

—William Lee arrived from London on the *Spain*, Monday. His brother Harry will follow the last of this week.

—The Tourists No. 1 will play a few preliminary nights in and near watering-places before opening the regular season.

—John E. Lothe, of Cincinnati, has been engaged by the management to prepare the scenery for the new Frankfort (Ky.) Opera House.

—Heber Grayson, after singing this week at Rochester, returns to open with the other branch of the Gaze company at Newark on Monday evening.

—After the closing performance of Virginia at the Bijou last Saturday evening the management gave a supper to Collier's Standard Opera company.

—The Madison Square scene used in Chuck at the Fourteenth Street Theatre has been purchased by Manager Mortimer and will be carried on the road. This will save the trouble of getting up a scene at every stand.

—Manager Rice finds it impossible to get away to Europe to obtain a new opera to open the Bijou, and it's hardly possible that the Mystic Isle; or, Age of Avarice, submitted by Sydney Rosenfeld, may be selected.

—The Standard Opera company opened in Halifax, N. S., on Monday night to standing room only, presenting the well-worn Bohemian Girl. Halifax has had a dearth of opera for several seasons; hence the draught of H. H.

—Charles Fow, the Algernon O'Shaughnessy of Our Summer Boarders, is an actor of no mean ability. His performances of Boucicaultian Irish villainy before English, Irish and Scotch audiences were commented on by the press as being second only to those of Shiel Barry.

—New Brunswick, N. J., dudedom has been sadly victimized by a bogus Madison Square Professor. The Professor worked the boys very nicely. He borrowed right and left on the strength of his Madison Square connections, and put in a very pleasant fortnight in Jersey. He turned out to be a New York sneak-thief—a disowned son of respectable parents.

—The cast of Elsie Dean is now complete: Elsie Dean, Georgia Cayvan; Minnie Dean, Enid Leslie; Mrs. Crawford, Mrs Thomas Whiffin; Hugh Crawford, Frederick Bryton; Robert Crawford, Charles Wheatleigh; Jack Sands, Thomas Whiffin; Arthur Gadding, Walden Ramsay; Walden Rigby, Nicholas Long, and Silas Wells, W. J. Lemoyne.

—A talented English leading juvenile actor, F. McCulloch Ross, arrived on the *Spain* Tuesday morning. He intends to try his fortunes on the American stage, and bears letters to prominent managers here from well-known people on the other side. Mr. Ross is a handsome young man, with an agreeable voice and very prepossessing manner. We commend him to those who are looking for an actor in his line of business.

—W. H. Newborough is organizing an opera company to begin a Summer engagement at the Newark Grand Opera House next Monday, opening in Olivette. Thus far he has engaged Ed Chapman, William West, George Gaston, Mr. Kent, Helen Grayson, Eme Lascelles and Jennie Prince. Robert Grau will have an interest in the management. Test prices are to rule, and if successful an impromptu tour will be arranged for the near vicinity.

—The Park Theatre, Cleveland, will positively be ready by Oct. 15, the date set for its opening. Manager Gus Hartz has secured Emma Abbott and the Kiralfys among other attractions. He intends to engage an orchestra of New York musicians, and to make a feature of popular music skilfully performed. Ushers in full dress will prove a novelty in Cleveland, and a much-needed effort will be made to keep audiences seated until the close of the play.

—Whiteley's Hidden Hand company opens August 9 at Lima, O., and works directly East. The company supporting Nora Vernon includes J. B. Turner, Dick Oglesby, George W. Deyo, C. R. Webster, George Marion, Samuel Marion, Charles M. Fischer, Nettie Kellogg, Ella Weaver, Laura Warren and four Jubilee singers. Archie, the Newsboy, and Capitola, the Heiress, are also in the repertoire. John Whiteley is manager; George Lawrence, business manager, and George W. Stephens, assistant.

—McAdow and Lee's Bunch of Keys company is now complete, the last two members having been engaged yesterday. The people who will jingle together merrily are: Flora Moore, Ella Stockton, Eme Lascelles, May Adams, Mrs. E. Whipple, E. L. Walton, George Booker, John B. Wills, J. H. Brannick and W. Currie. The orchestra is to be under the direction of Professor Vollman. Dudley McAdow, E. E. Hume and Harry A. Lee will manage the Bunch. The newly-printed property plot is one of the funniest things about this show.

—A jolly party it was Sunday evening at the Erie station, when the Grau company left at eight for a four weeks' season at Rochester. A special sleeper contained Bessie Gray, Bebe Vining, Helen Grayson, Nannie Lascelles, Mollie Power, Paul Bown and wife, Willet Seaman, Fred Frear, Alonzo Hatch, Fred Condit, Robert Grau and Spencer H. Cone. Among quite a number of professionals who gathered to say good-bye were Andy McKay, J. F. Donnelly, N. S. Burnham, William West, H. L. Rattenberry, W. H. Newborough and others.

—Frank Tannehill, Jr., has had good offers from the Madison Square to play Herbert Winthrop in No. 1 company, and from the Hanlon-Lees to act the Frenchman in Une Voyage en Suisse. He has, however, signed a contract with Rice to play his old part in Fun on the Bristol and to direct the stage during this season's tour in the States. Cronin, the specialty man, will probably be engaged for the part of the Widow, which Sheridan originally acted, until he got too big for his boots and left Jarrett and Rice in England to go out with his own version of the amusing farce.

—The Agnes Villa combination includes Agnes Villa, Lucie Villa, Veo Villa, Fanny D'Costa, Georgie Wilson, Ada Harcourt, Aggie Shannon, Sam B. Villa, Harry Lingard, Will Ruth, Arthur Williams, C. M. Hengen, Charles Dumas, F. T. Nelson, John Ross and J. J. Browne. Colonel Rice will be the business manager; Harry Lewis, advertising agent, and J. E. Johnston, master of transportation. The company will carry a full band of uniformed musicians and an orchestra. The season opens on the 23th of this month at Reading, Pa. Thomas furnishes them with six lithographs, and Seer with nine styles of posters. The Villas will visit the Western States, playing the principal towns, and will finish the season with a tour over the New England circuit.

—Minnie Maddern, [illegible] at Fox's Theatre, will [illegible] her English home. She is to open in Adelphi, London, in the Christmas season. Her father is the [illegible] whom she has not seen since she left this country with Goldsmith.

—Nat C. Goodwin appears to [illegible] changes in his [illegible] with [illegible] titled Irving's Bells, which Sydney Rosenfeld is now busily engaged in writing. James Harry Irving appears in the [illegible] of the Bells. Goodwin intends [illegible] the [illegible] public, and thinks it will [illegible] here also.

—The London *Times* [illegible] said of Lillian Russell's [illegible] "She is a young American opera, who has undertaken her first appearance in England. The impression this lady created was not quite favorable. She has good voice, but somewhat deficient in elegance and refinement of manner." The *Times* [illegible] leniency pleased with the opera itself. "It is weak," he says. "does not even open the modern conformance of a 'modern' [illegible] The story is somewhat older than [illegible] (*sic*) usually are, and the music is [illegible] common."

—Rose Eytinge's opposition will [illegible] A Widow's Tale, Pebbles and A [illegible] People. She may appear as Nancy [illegible] her English home. She is to open in Adelphi, London, in the Christmas season. Her father is the [illegible] whom she has not seen since she left this country with Goldsmith.

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—Messrs. M. T. Stiff and H. B. Harris have established a Select Stock company in Chicago. Their design is to give a first-class, cultured classes, and the Boston will be the Western agency of Colby's [illegible] The gentlemen have charge of the business [illegible] Rosenfeld, the Rosenfeld Opera company, the Weber Vocal Quartette, the Gilmore Ladies' Instrumental Quartette, the Chicago University Singers and others too numerous to mention. The leading vocal and instrumental [illegible] have given Chicago [illegible] a very high [illegible] patrons of music and [illegible] generally, and Messrs. Stiff and Harris are [illegible] in selecting it as their base of [illegible]

—The Edwards Folly company is the [illegible] arising from the late [illegible] and [illegible] Fun in a Balloon. The thread of the [illegible] misses the balloon, in the [illegible] the new entertainment exhibit Moths still entwined. Only one of the former party, Kate Foley, is retained, and Manager [illegible] wards is busily engaged in getting [illegible] tallest specialty people, and [illegible] new company a first-class one. He has already secured James C. Roach, George W. Turner, Marie Moore and Polly McDonald, while J. [illegible] Coleman for business manager and H. W. Stevens, treasurer. Their season opens in Philadelphia Sept. 17, and time is rapidly filling.

—The Corinne Merchantsboro play at Garland Garden, Boston, [illegible] weeks. This company is having a phenomenal Summer season in New England. Last week they did the largest business of the season in Providence, R. I., and this week are playing at Worcester, Mass., and drawing crowded houses. They open at the Bijou, by Mark Well, of Boston, in the finest place in their repertoire. The [illegible] members have been playing a combination of twenty-three months, and in that time have travelled as far Northeast as Winnipeg, and as far Northeast as St. John, N. B. The company includes Little Corinne, Frank Hall, M. W. Fiske, Harry Woodhouse, Harry Hall, Dora Branscombe, Mollie Hall, Josie Jones, Rose Standish, with Jennie Hall as musical director and J. H. Kornfield as musical director. Had Mrs. Kimball had the influence of a Barnum or a Wallack, Corinne would have had a great success in this city three years ago. As the meddlesome Gerry had not put the ghost in those days and pigmies were compelled to flee before him.

—J. H. Haverly has already four companies forming, and his name will resound throughout the country as of old. There are two Mastodon and two Mastodon companies. The Silver King companies are very nearly complete, and there are to be no names, numbers or letters to distinguish one from the other, as each is expected to be equally good. Harry Carey and Walter Bandey are engaged for leading business in one and Eadie Wenfell for the other, a leading man to support her not yet having been secured. The other people engaged are J. W. Jennings, Charles Craig, Robert Brewer, Charles Foster, John H. Rowland, William Morris, Lillian Edington, Willie Royston, H. Pierson, Jr., George A. Wilford, E. Murray Day, Harry Rich, Ed. Coleman, H. J. Holliday, Frank Harrington and George Barr. One company begins the season at Haverly's Brooklyn Theatre, August 20, and the other in Jersey City, September 17. Manager Janovich is preparing music effects at the Brooklyn house that are intended to be as fine as those at Wallack's, while Stockbridge is getting ready silver-lined grasing for stage effect. The New Minstrels are being [illegible] by Kit Clarke.

—Haverly's Minstrels, under the management of Kit Clarke, inaugurate their second season at the Opera House, Long Branch, Monday, August 20. This company, formerly known as Sam Hague's British Opposite Minstrels, proved a failure for two seasons, until passing under the energetic and able management of Kit Clarke it turned the tide of misfortune, and last season was one of the most successful money-making minstrel troupes of the country. For the coming season many innovations will be introduced, among them an illustrated and original first-part, a double-ended swinging somersault clog, three acts at one time, requiring twelve performers on the presentation, Rhinehart's Swedish performing dogs, and a grand scenic afterpiece. All the painting and lithography are entirely new, and the strength of the company will be seen in the following list: Tom Sadler, Charley Young, James Green, Frank Hennessey, Sam Ripley, J. G. Reed, James Hennessey, Fred Smith, George Lewis, John Gavin, Harry Morse, Joseph Garland, Sam Gilbert, J. S. Murray, Roselle, Sam Rhinehart, [illegible] Corey, Ed Duffy, Tom Howard, C. S. [illegible] bee, Frank Ellsworth, Fred Moore, [illegible] Marr, Lew Scott, E. W. Cooper and [illegible] Ward, Thomas McDonald, Nathan Cox, [illegible] McNamara is the general agent; [illegible] Peterson, assistant agent, and Frank [illegible] programme agent.

PROVINCIAL.

NEW ORLEANS.

Both the Spanish Fort and West End Opera cos. are now performing Pinafore to large audiences at their respective opera houses. The scenery at Spanish Fort, painted expressly for the occasion by that talented artist, Mr. Sherry Donnel, is by far the most elegant and appropriate I have ever seen on any stage. The three pantalons, Miss. Gaul, Carella and Rose, introduce the Sailor's Hornpipe and dance it so beautifully as to slightly gain several encores. Of the performance itself, however, not much can be said in praise. Miss Gates was cast for Ralph, but only did fairly. During the latter part of the week the lady has been quite sick and her role has been assumed by J. C. Kline, originally cast for Dick Deadeye. His performance is very light. The Deadeye of Mr. Percy is decidedly poor. Hattie Starr as Josephine gives a very fair performance. The Buttercup of Alice Townsend and the Sir Joseph of Ed Rieckes are the redeeming feature of the performance, though I must not omit to favorably mention the Hebe of May Douglas, which is very neatly done. Owing to the resignation of Harry Molten from the troupe, the management were compelled to call in the services of Jules Claret, a New Orleans amateur, for the part of Captain Corcoran. This young gentleman has a pretty and sweet parlor voice, but it is not strong enough for the stage. His acting shows want of stage experience. During the early part of the week Alice Gates introduced the song "Good-bye, Sweetheart, Goodbye," which she rendered very acceptably.

The performance of the same opera at West End is a decidedly superior one. The principal weakness in the cast is the Buttercup of Nellie King. The lady has never appeared here before, and I doubt if she was originally engaged as an active member of the company. Her services, I imagine, were necessary to a full cast. Miss Temple makes a very good Ralph, Miss Roe an admirable Josephine, and Miss Keane a charming Hebe. Charles Drew dresses and acts Sir Joseph excellently; what a pity he can't sing? James Sturges is the Dick Deadeye, and his admirable voice is well suited to the part, but the same fault that I found with his Lorenzo still obtains in a modified degree in his Deadeye. At first he encroached largely on the domain of burlesque, and when criticised for it adopted almost the very opposite extreme. A happy mean would make his performance admirable. Florentine's Captain, if we except a too youthful make-up, is very good. Mr. Phillips has an excellent voice and gives the bo'sun's song, "I am an Englishman," splendidly. He is always loudly applauded. The chorus is very well divided and their singing and acting is excellent. The scenery at West End, however, compares very unfavorably with that at Spanish Fort, being a sort of make-shift affair. And that eye-sore, that abomination of a curtain, still stares the audience in the face, advising them where to buy their groceries, teas, etc., and where to play billiards and pick. I understand both troupes have Billee Taylor in rehearsal.

Gossip: Frank Farrell, who managed the Continental Guards during the northern tour, is still in the city, a guest of the company. He leaves for New York in a few days. Frank says New Orleans is not so bad after all for a short Summer stay. His friends are trying to make his visit a pleasant one.—Annie Van Osten (sister of Alice Gates and a member of her co.) is the wife of a citizen of New Orleans, who is engaged in the dry goods business. It is said Harry Molten left the Spanish Fort co. because Gates insisted on playing Ralph in Pinafore, which he claimed belonged to him.—Florence Veillere, who was a member of the Spanish Fort co. last Summer, is in the city on a visit. She says she came entirely on a visit to friends and with no eye to business.—Gorman's test show closed its doors for the season July 22.—Farnata's show is still running to good business. A new and small show has been started in the lower part of the city, and called the Southern Pavilion Theatre.—It is managed by Nanni, the juggler.—Al Desmond passed through the city a few days since for Galveston, Texas, whither he goes to accept a prominent position in the passenger department of the Gulf, Colorado and Santa Fe R. R. Co.—Both the West End and Spanish Fort managements announce their operatic performances as free, but if you want a seat anywhere in hearing or good seeing distance, it costs you twenty-five cents extra. Generous, are they not? The management of Milneburg, the oldest lake resort, have engaged a variety co., which gives fair performance nightly.

CHICAGO.

The Americana has been kept on the boards at Hooley's the past week to a very light attendance, and as there was nothing else ready to follow it, the house will close for two weeks, opening 13th with the George Edgar co. Some changes have been made in The Americana which improve it; but it is not a play that will live. It is an attempt to combine border-drama sensationalism with the refinement of society drama, and the combination does not unite. Lewis Morrison as the Indian Chief, Red Feather, presented a fine stage picture of the noble red man as he probably was fifty years ago; but such an Indian chief does not exist to-day. As Rex, the civilized Indian, Mr. Morrison was commonplace and uninteresting—not so much his fault, however, as the author's—and while he worked hard to bring out all there was in both characters, there was not enough in either to enable him to score a success.

At the Grand Opera House, Thatcher, Primrose and West's Minstrels closed their season of four weeks to endless business. They cannot have laid up much treasure, as expenses were heavy; but it is intimated by those interested that they did not expect to do a very large business; so, we presume, everybody is happy at a realization of expectations. This week, Louise Sylvester, a very bright and talented soubrette, will appear in her new play, A Mountain Pink, and I can only say here that a combination of talented author and popular [illegible], with new scenery and the best support to be had, can to sensible the good wishes of numerous friends, [illegible] season, then surely that much-sought-after financial object will throw its sheltering arms [illegible] and lead to fame and fortune the [illegible].

[illegible] for hope on another week at McVicker's, [illegible], still, as the advertisement says, be [illegible]. Youth is to be the greatest effort [illegible] army of supes are in training for the stirring battle scene, and something great is promised, including a Gatling gun. As Youth is doubtfully the best of the English melodramas, even in its present state, it ought to be extra exciting and enthusiastic with a double dose of gunpowder and a dozen more rifle-crats.

John E. Ince has cut down very large audiences to Haverly's Summer Theatre, although the performance has been a good one for hot nights and lemonade. The co. with Mr. Ince is a good one, and they get out all the fun there is in Our Bunting School.

Items: The annual inspection of our theatres is now going on by the city officials, and McVicker's, Hooley's and the Grand have passed under scrutiny with flying colors. McVicker's, of course, holds with its twenty-three exits, all opening on to the street or alleys which surround the house. Hooley's was found to be in excellent shape, with twenty-three exits also; but some of course open into large hallways, with a few descent to the street. It was not found necessary, however, to suggest any improvement. The Grand was found to be in good shape in the matter of exits, but it was ordered that a fire-wall be built under the main entrance as a protection between the engine-room and the auditorium.—Louise Fuller will appear in Lotta at Sam's Theatre this week under the management of William C. Gayler.—Manager Edward Kaye, of Haverly's, is busy getting ready for the opening next week.—Manager J. H. Hill is in town, and says his star, Margaret Mather, will appear at McVicker's 27th, opening the season of 1879 at that house as she did last year.—John W. Thisdell, an old actor and a famous amateur billiard player, says he has enough of acting in his, and will undertake to instruct amateur dramatic clubs how to act, dividing his time between Chicago and Milwaukee.—The closing of Hooley's will be taken advantage of by Harry Powers, the treasurer, to take a look at the Thousand Isles, and others of the staff will spend the two weeks at various Summer resorts.

BOSTON.

Oakland Gardens: Mrs. Partington was presented during the past week by Charles Fostelle and a well-selected co., and succeeded in attracting large and well-pleased audiences. Some people may argue that the plot is not of that nature to hold the interest of the spectator; yet, allowing this, the entertainment is exactly what is desired for a Summer evening. People, on an evening when mosquitoes visit you without an introduction, prefer, in place of worrying the brain over a complicated plot, to sit and laugh. That Mrs. Partington filled the bill was easily proved by the business done, as it drew the largest number of visitors of the season. Charles Fostelle's impersonation of Mrs. Partington is very amusing, his rapid utterance and quaint sayings calling forth shouts of laughter, and his imitations and lecture winning hearty applause. Helen Reimer as Ike, Ralph Cook as the Judge, Charles Williard as the Deacon, and J. E. Nagle, Jr., as Frederick Sparks, also deserve praise. Miss Reimer at once became a favorite through her acting as the mischievous Ike, while Ralph Cook won the heartiest praise on account of his remarkable make-up. This week C. H. Smith's Comedy co. in Rooms for Rent, introducing the celebrated Vivian Sisters.

Bijou: Virginia repeated the success of the first week, the acting and singing of the principals and the elegant manner in which it was placed upon the stage winning the highest praise from the large number present. Janet Edmondson appeared during the week as Virginia, in place of Minnie Conway, and presented the character in a praiseworthy manner. With the withdrawal of Virginia the season at this theatre closed, the Collier Standard Opera co. presenting during its engagement of thirty-three weeks five operas—the first, Iolanthe, having received 159 representations, Pounce & Co., 52; The Sorcerer, 24; Patience, 8; The Mascotte and Virginia, 16. This week the theatre will open with J. J. Bradshaw as lessee for one week, when The Mascotte will be offered, with N. C. Goodwin as Lorenzo, supported by Seth Crane, George Schiller, Rose Stella, Augusta Roche, Fanny Rice and others.

Boston Museum: Olivette, which has been so successfully presented the past two weeks, has been withdrawn, and gives place this week to Billee Taylor, which will be given with a strong cast, including John Howson as Ben Barnacle, George Wilson as Sir Mincing Lane, George Parks as Christopher Crabb, Walt Hampshire as Billee Taylor, Ed. Marble as the Captain, Marie Jansen as Phœbe, Elma Delaro as Eliza, Annie Gunther as Arabella and Helen Dayne as Susan. Next week, the last of the comic opera season, The Chimes of Normandy will be put on.

Boylston Museum: Female Minstrels and an olio, including many good names, will be offered to the patrons this week. Saturday night is known as Athletic night; and on these evenings many of the defenders of our country can be seen and admired.

Items: William Harris will visit New York this week.—Earl Marble, editor of the *Folio*, wrote in the last number that I am having a tin ulster made to turn aside the shower of paper wads from critical pop-guns when Bijou comes to Oakland Garden next week. Well, Earl, having recovered from all the shots from "Marbles," I don't think paper wads will kill me. Besides, a tin ulster would be of no avail, as "tin" has no influence upon Boston critics.—Denman Thompson has arrived in Boston.—On account of the success of Mrs. Partington at Oakland Garden last week, a return engagement will be played 30th.—Richard Stahl is at work at Norfolk, Va., writing the score of a new American opera treating upon Plymouth old colony days. The libretto is to be by a well-known journalist of this city. It is rumored that Messrs. Rich and Harris are shortly to interest themselves in the paint business, and that they contemplate the erection of a large building.—Tony Williams and Mark Sullivan arrived in the city to-day.—The Boston *Herald* announces that H. A. Weaver has been specially engaged for the Major in the production of Kit at the Boston Theatre. The public will be pleased to hear this, as Mr. Weaver is deservedly popular in this city.—Monti Collins, of Moore and Burgess' Minstrels, London, has arrived in Boston after an absence of seven years, and has been warmly welcomed by his many friends.—M. S. Rich and wife, of Rich and Crane's Ten-Mile Crossing co., left London for home last Thursday.

PHILADELPHIA.

In four weeks all our theatres, with the exception of two, will have thrown open their doors. At the Bijou Manager George Wood has made extensive improvements preparatory to reopening, 13th. The stage has been deepened sixty feet. On the northern side a scene room has been connected and a green-room has been built beneath the stage. The dressing-rooms have been remodeled and much else added to complete the arrangements behind the curtain. The auditorium is graced by a parquette circle, and chairs in the parquette have been replaced by new ones upholstered in crimson velvet. The entrance has been widened to forty feet, and much else has been done to render the theatre comfortable and elegant. As regards the co. it will be materially the same as last season. William N. Griffith and Lillie Hinton will continue as leading man and leading lady, and Jay Hunt as comedian. Miss Robinson and Mrs. Kneass will also be members.

The Eleventh Street Opera House will reopen about the 15th. Manager Carncross has made few if any changes in the company.

The National will open on Saturday evening, 25th. The policy of the house has changed somewhat, and a much higher class of attractions than was known in other days will be offered. It is the purpose of the management to make it the melodramatic theatre of the city, and the attractions secured warrant the hope of success. Many improvements have been introduced since the close of the season. First-class dramas and plays at popular prices will rule. The list of attractions secured includes The Romany Rye, Silvia, Thorne's Black Flag, White Slave, Collier's Lights o' London.

At the Chestnut Street Theatre many improvements have been progressing. Ada Cavy in East Lynne will set the ball in motion on the 25th. Entirely new scenery is heralded as the inviting feature of the entertainment. A spectacle will be given week of Sept. 1, the same to be followed by W. J. Ferguson, in a new play, A Friendly Tiger, The Duke.

The Opera House rejoices in changes and improvements. The first engagement of the season will be the Palmer and Ulmer co. in McKee Rankin's play, [illegible] followed 15th by [illegible], to be followed by Modjeska.

The 25th is announced as the initial night at the Walnut, when Frank Mayo in Davy Crockett appears. Manager Hall has secured a long list of fine attractions. The theatre is being enlisted and redecorated. It is one of the best paying resorts in the city.

The Lyceum reopens about 25th, and the Arch Sept. 3.

The Mannerchor Garden draws large audiences nightly, and although Sentz's Military Band and Wannemacher's Orchestra, which alternate between the Garden and Belmont Mansion, Fairmount Park, are excellent, Levy, the cornetist, is the great attraction.

Summer Briefs: Mrs. Annie L. Johnson, the English lady who has written a play entitled Maurin, is completing a drama called The English Girl, which is said to be very beautiful.—Sophie J. Neuberger has been secured by J. Levy for his benefit at the Mannerchor Garden 27th.—Among the attractions secured for the Chestnut Street Theatre are The Rajah, McCaull's Opera co. in The Queen's Lace Handkerchief, The Merry War, Henry Irving and Aimee.—Manager Murphy talks of giving Prince Methusalem at the Lyceum in September.—It is said here that the Thalia German Opera co. will be heard next season in English in The Merry War and other operas of their repertoire.—Martha Laffite Johnson has received an offer for the new comedy-drama, Hon, but it is said the piece is being written for a special star.—Ada Richmond has been offered time for Carrotts at two of our leading theatres.—A letter received from Paris says: "The theatres have closed for the Summer after a season productive of but little of merit. Except Serge Panine, Fedora and Monsieur le Ministre not a single piece will out-live its ephemeral vogue." By the above extract it will be seen that Fanny Davenport rejoices in the possession of one of the only three successful plays that have graced the Parisian stage for a year, and if it merits all that has been said of it, and doubtless it does, it will prove a strong attraction.

ST. LOUIS.

Uhrig's Cave (Pat Short, manager): The London burlesque of Bluebeard; or, the Hazard of the Dye, was produced to a splendid house July 23, and proved a very fine success. The houses have been crowded ever since, and although the critics have been a little captious, the audiences really seem better pleased than with anything given them this season this season. Alice May makes a charming stage presence, having a fine, plump form and a pretty face. She is also a good singer, a nice actress of the Thompson burlesque school, and was very good in all she attempted. W. H. Seymour did a capital piece of work as Petipos, while Sam Reed did the best he has yet done as Mustafa, following the Beckett style of humor. Charles H. Dungan was handsome and picturesque as Tete de Vean; L. W. Raymond clever as Dodo, and Philip Branson acted gracefully and sang sweetly as Joliquet. Louise Eissing was excellent as Lili, which she took at short notice in place of Marie Becket, and made one of the hits of the piece. Genevieve Reynolds as Anne was handsome and vivacious. She is very lively for so large a woman. The music is very pretty. W. W. Furst, the leader, composing some charming original numbers which will become popular. The chorus, orchestra and stage setting were handsome, and the costumes very brilliant and tasteful. Bluebeard will be a big attraction of Ford's season. The co. remains only two weeks longer at Uhrig's Cave, and will fill out another week with Bluebeard, and Patience and Three Black Cloaks will probably fill out the last week.

Pickwick Theatre (Cottrill and Short, managers): The season at this Summer theatre came to an abrupt conclusion during the past week, the brief season of the Norcross Opera co. having proven a failure, as did its predecessors. Some of the members of the co. claim heavy arrearages for salary, and have sued out attachments against the personal effects of Mr. Norcross and his wife (Minnie Carroll). Messrs. Cottrill and Short have lost heavily, and there is some talk of making C. D. Hess, who backed out of the engagement with which the season was to open, responsible. It has been an unfortunate season all through.

People's Theatre (Joseph A. Robertson, manager): Robert McWade begins a midsummer engagement July 29. Rip Van Winkle, of course, is the attraction.

Items: The season's openings now settled upon are as follows: Pope's Theatre 27th, with the George Edgar Dramatic comb. Grand Opera House, Sept. 3, with the Rice Surprise Party. People's Theatre, 25th, with The Black Dwarf spectacle. Olympic, 27th, with Tony Pastor's comb.—Manager Charles R. Pope is expected home in a few days. He has arrived in Gotham from his European tour.—Treasurer Dickson, of Pope's Theatre, is taking a vacation in Canada.—George Jones, of the Hess company, and for many years treasurer of the Grand Opera House, under the De Bar regime, is in the city, and is announced for a benefit at Uhrig's during the week. On the first night of Blue Beard Philip Branson was sick with cholera morbus, and Miss Wilson acted his part of Goliquet very prettily.—A report was circulated during the week that a syndicate headed by Charles E. Ford had purchased Uhrig's Cave and would make some great changes. This was denied later on.—The New York Ideal Opera co. will fill out the season at Uhrig's, succeeding Ford's co., which goes to Louisville for the Exposition opening.—I have received a most charming cabinet of Maud White, a sparkling soubrette and a handsome little lady, who was under Gardner's management last year. The expression and *face* are the prettiest I have yet seen.

CINCINNATI.

Alexander Haig, leader of the orchestra at Robinson's Opera House, left July 25 on a brief visit, to Denver. Willis Ross, who has charge of William Stafford's management, was in the city 27th. Fessler and Dailey's Minstrels disbanded 25th at Connersville, Ind., in consequence of internal dissension. The San Francisco Quartette, composed of Messrs. Hall, Mellville, Grzesbeck and Shaw, of this city, were one of the leading features of the troupe's programme. Manager Miles disclaims any intention of managing Josephine Riley's affairs, but states that he has been interesting himself in procuring competent artists for the lady's support. Frederick Paulding has been engaged as leading man and Charles Ammel will assume the position of business manager.

The Murray-Ober comb., comprising in its ranks several Cincinnati professionals, closed a successful Summer season at Connersville, Ind., 20th. Pauline Hall, who is in the city visiting relatives, will in all probability be a member of the new burlesque troupe which Manager W. C. Mitchell is busily engaged in organizing. The Haslams will open the season at Robinson's in September. John E. Leslie, of this city, has secured the contract for painting the scenery of the new opera house, Frankfort, Ky. The Vine Street Opera House, which reopens 4th, under the management of S. Gabriel, will present the following specialty people. John Foster, stage manager and comedian; the Du Rell Brothers, Jennie Burrell, Winstanley and Doyle, the Ryans, Cervella and Courtney, Tommy Adams, Frankie Jones, the juvenile phenomenon, and Jennie Montague. The Spanish Students in their nightly concerts at the Highland House past week, attracted an attendance above the average. The character act of Whitfield, the facial contortionist, as the lills style him, occupied the artist as by far the most versatile ever in this city. Julius Cahn arrived 25th, and was immediately taken under the mounting charge of the Bower Brothers. Morton's Big Four Minstrels are booked for a week's engagement at the Highland House.

SAN FRANCISCO.

JULY 24.

Augustin Daly's co. did a fair first week's business at Haverly's California Theatre in 7-20-8, against the Wallack co. in their extra week at the Grand Opera House at popular prices. This week Daly's co. put on The Passing Regiment, with the intention of giving a comedy for each week of their engagement of four weeks. There was a very good Monday night house. The Squire is underlined for next week. On Sunday night Ada Rehan and Virginia Dreher exchanged parts in 7-20-8, the former playing the married daughter, Dora, and the latter the much sought after original of portrait No. 7018. Miss Dreher acquitted herself very creditably in the character, and looked the part better than Rehan, if she could not play it as well. The change shows that not all the profession are so sensitive about giving up parts as they are generally credited with. Daly's co. and those plays need no comment. You know them.

Well, if John A. Stevens brought out that bar'l of money with him that some of the New York papers credited him with, for the purpose of smoothing the way with the San Francisco critics in the production of his new play of Her Second Love, its effect had that of the boomerang. Maude Granger made her appearance last night at the Baldwin Theatre in Her Second Love to nearly a full house, and this morning the *Chronicle* and *Examiner* literally crucify the play. All this is unjust. To be sure, the play is not a strong one in a literary sense; but then it will please half the theatre-goers as well, if not better, than if it was strictly a play of literary merit. These attacks are unjust to California managers, because they (the managers) become the immediate sufferers; and the prospective ones, too, for who can they get to try the venture of a trip across the continent for a "two weeks' engagement" merely, if these violent, uncalled-for attacks are to be kept up. Be reasonable, gentlemen of the press, and do not dip your pens in gall and vinegar any more. Actors and authors know it is not all pure gold that they bring to us from the Eastern dramatic mines. Put aside your critical acids and your crucibles, and kindly, for our struggling managers' sake, accept Eastern goods, as the rest of us do, at something like trade-mark values.

The Grand Opera House is used several nights this week for benefits, being held by prior contracts. On Monday, 30th, Manager Frederick W. Bert resumes his season with a reproduction of Youth, for one week only. Other spectacular plays will follow, before and after the Daly co. puts in its last nights there, at low prices, after their four weeks' at the California.

Emerson has moved his minstrel co. back to his Standard Theatre, where he plays an uninterrupted season of eighty-two weeks, leaving the Bush Street Theatre closed for the coming two weeks. On August 6, Sol Smith Russell will open at the Bush, under Leavitt and Hayman's management, in Edgewood Folks. He had a good opening in Portland, Oregon, having come overland via the new Northern Pacific Railroad.

The Tivoli Opera House, a twenty-five and fifty cent place of amusement, that gave its 1,487th consecutive night of opera performances last night, producing La Traviata, is to be changed, after the Knights Templars' conclave is over, in September, back to the square table and chair style, as it was in its beginning. The public like the social tables to gather around better than they do the formal rows of chairs. The performance will also be changed from opera to extravaganza and burlesque.

BALTIMORE.

Academy of Music (S. W. Fort, manager): This week is the last of the Summer season, and will close with a liberal balance on the right side of the ledger for the management. The success of the series of light operas presented by the Winston-Gordon co, has been unprecedented in this city, and is fully deserved, as each opera has been thoroughly done, handsomely costumed and put upon the stage in the careful manner always observed at this house. Boccaccio was done last week to audiences that were uncomfortably large. The Boccaccio of Jeannie Winston needs no comment here, as she has made the part her own, and is unapproachable in it. Walter Allen, as Lotteringhi, was excellent. He has made a most favorable impression here in buffo parts. Rose Leighton (who was specially engaged for this opera) and Amy Gordon, as Peronella and Fiametta, were very good. Annie Meyers, as Beatrice, made a decided hit. She has a very pleasing voice, which she uses well. Monday night Patience was given with Winston as Grosvenor. La Perichole, Grand Duchess and Boccaccio will be repeated during the week.

Items: A concert was given at Ford's Opera House on Friday night for the benefit of the striking telegraphers, and netted them a neat sum.—Of the co. now singing at the Academy, Jeannie Winston, Rose Leighton and Arthur Bell go with John McCaull; Walter Allen with Emma Abbott; Harry Earle with Barlow and Wilson; Sidney Barnes and Agnes Earle with Barry and Fay, and Harry Meyers and wife, James Brady and Robert Vance with the Wilbur Opera co.—Ford's Opera House opens 13th, with Thatcher, Primrose and West's Minstrels.—A "Contest of Beauty," in which a dozen alleged beauties take part, was started Monday at the Monumental Garden.

BROOKLYN.

The Summer season at the Pavilion Theatre continues this week, Uncle Tom's Cabin having taken the place of English comic opera. The troupe is under the management of John T. McNary, and gives a fair presentation of the ancient play, Hattie Arnold as Topsy and Marie Wellesley as Eliza being very good. Three large dogs and the sable minstrels add greatly to the amusement of the large audiences. Next week, O'Dale Stevens' Australian circus.

Buffalo Bill's new show opened at the Prospect Park Fair Grounds to a large audience on Monday afternoon. The show is one of real merit and gives a vivid illustration of border life in the far West. A troupe of Indians, sixty in number, a score of genuine cowboys and a herd of buffaloes furnish sufficient material for an afternoon's entertainment; but there are other attractions equally good. Dr. Carver, Captain Bogardus, and the redoubtable Buffalo William himself, do some astonishing feats with the rifle, and the attack of Indians on the original Deadwood stage and their repulse by the cowboys is one of the most thrilling pictures ever presented. The ground on which the show exhibits is too remote from the centre of the city, but the extent of the enterprise requires so much space that it was found necessary to go outside of the city limits to obtain elbow-room. The show, notwithstanding, draws immense audiences.

The preparations for the opening of the season are about completed at the various theatres. I dropped into the Grand Opera House the other day, and must confess that I was surprised at the decided improvement made in the auditorium. I encountered Manager Morris with his hat tilted well forward and a sort of millionaire look in his face. He showed me over the theatre in company with Manager Knowles, and pointed out the changes. The greatest improvement is in the introduction of an extra aisle on the ground floor. Last season there were three aisles, one in the centre and one at each side of the house. This necessitated rising a number of times for late comers. By adding an extra aisle only three persons will have to rise for a couple occupying the side seats. The magnificent chandelier formerly used at Booth's Theatre, but lately hung in glory, and now lighted to show Tom Moore representative the new electrical method of lighting adopted, which is also used all over the house. The chandelier will prove quite an attraction. The fronts of the balcony have been greatly improved by large cushioned seats and the balcony itself has had new chairs placed in it. The last four rows of chairs in the orchestra have been taken out and the space converted into a promenade. The space is divided from the auditorium by stained-glass windows of exceeding richness, and the entrance to the orchestra is hung with rich Turkish curtains, while beautiful gobelin tapestries hang on the walls. A three-quarter bronze bronze figure of an Indian chief holds a candelabra, which furnishes light for the foyer. Great improvements have also been made on the stage, the principal of which is a new mode of producing colored lights. By an ingenious contrivance the prompter can so change a series of glass chimneys that a red, blue, green or white light can be produced at pleasure, thus obviating the necessity of the use of the old-fashioned colored lights. In addition to internal improvements, a new vestibule has been built, with large plate-glass windows as a means of preventing draughts in the theatre. Managers Knowles and Morris feel justly proud of their handsome theatre, and expect to meet with appreciation from the Brooklyn public. The season opens August 27, with Daly's co., in Pique.

CALIFORNIA.

STOCKTON.

Avon Theatre (Southworth and Humphreys, managers): Thorne's Black Flag played July 22, to a big house. The performance gave entire satisfaction, the acting of Messrs. Thorne, Bassett and Master Woodruff calling forth special applause. Neil Burgess was to appear 24th and 25th in Vim.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Thorne's Black Flag co. opened July 23d for one week, and has had packed houses every night; on Tuesday night standing-room only.

Academy of Music (M. C. Forrester, manager): Hess' English Opera co. have had full houses each night, and large advance sales for the remainder of the week. They made the jump from Milwaukee, and will return to that city after they close here.

Items: C. E. Blanchette has left for the Pacific Coast.—Wallack's co., in Silver King, opens at the Tabor July 30, for five nights and matinee.—Business is excellent this week, the town being filled with strangers attending the G. A. R. Encampment.

CONNECTICUT.

HARTFORD.

Cody and Carver's Wild West co. gave two novel and very interesting entertainments at Charter Oak Park July 25 and 26. The very large audiences were highly entertained. We hope to see them again before the close of the season. Hon. W. F. Cody took occasion to announce from the ring that Charter Oak Park was the best ground they had exhibited on since they opened the season. The receipts for the two days were over $10,000. Mr. Cody, Dr. Carver and Major North were entertained over night at Talcott Mountain Tower by their Hartford friends.

WINSTED.

Winsted Opera House (J. E. Spaulding, manager): The Drummond Family have engaged for 13th and 14th. Daly's 7-20-8 is set down for Sept. 26.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, managers): Business was good during the early part of last season: In December the rubber factories closed, owing to the speculaitve market in raw material, and business fell off. The managers prevailed on most of their attractions to cancel, playing only such as could not change their dates. The factories are now running with full force, and the prospects are very encouraging. Only three attractions a month will be played.

DISTRICT OF COLUMBIA.

WASHINGTON.

Theatre Comique (Col. T. E. Snelbaker, manager): Amy Arlington's Blondes in Sinbad the Sailor.

Driver's Summer Garden (G. W. Driver, manager): Mlle. Loraine in the Egyptian Box Mystery.

Abner's Summer Garden (Ed. Abner, manager): Arth's Orchestra, Bertha Kevene and George French.

Items. Paddy Farmer, for some time connected with the Comique, left Saturday night for Louisville.—Press Eldridge goes to Boston.—Prof. Singer is a musical wonder—his act is a good one. h. Ed. Foreman's spade dance is immense.

GEORGIA.

MACON.

This season will bring a better class of amusements to Macon than we have yet had. All the leading combs. coming South are booked—among them Annie Pixley, Aimee and Black Crook, their first advent here. Armstrong's Minstrels open season at Ralston Hall Sept. 6. This house is undergoing renovation throughout, and Manager Block informs me that any necessary changes needed to place Ralston Hall on a competitive footing with any houses on the southern circuit will be attended to before the opening. The business management of this house is in the hands of Alex. Block, a gentleman who has done much to elevate the drama in Macon. Frank M. Turpin still remains treasurer.

IOWA.

WATERLOO.

The season will open 21st with Haywood's Minstrels, to be followed soon after by Katie Putnam, and promises to be one of unusual interest. None but first-class attractions have been booked so far, and it is the intension to book no others, unless necessary to fill in time. Bookings show the time to be very well filled already, some attractions having booked for May and June. Mr. Burnham, proprietor of the Opera House, contemplates some improvements; but is undecided as to when they will be made. These will be given to THE MIRROR in due time.

DES MOINES.

The new Grand Opera House, under the management of Messrs. Moore and O'Reagan, will be formally opened 20th by the Emma Abbott Opera co. for six nights, to be followed 30th by Modjeska for three nights and Saturday matinee. Through the courtesies of Mr. Moore your correspondent was taken through the new house. It is not near enough to completion to warrant a full description. The scenery and decorations are in the hands of competent artists. The seating capacity of the house will be about 1,500; size of stage, 90x64 feet; height of proscenium, 60 feet. The house will have nine exits. No expense will be spared to make this one of the finest houses in the West. The estimated cost of the house is $100,000. Messrs. Moore and O'Reagan are to be congratulated on having secured the lease and management, and will no doubt book attractions that will do honor to it.

Foster's Opera House (William Foster, manager): Will open 23d with Fay Templeton Opera co. Mr. Foster has made extensive improvements.

ILLINOIS.

ROCKFORD.

New Opera House (C. C. Jones, manager): Despite intense heat, the Chicago Ideal Opera co. were greeted by a good sized audience at a performance of

...July 25. The Harry Webber co. opens its ... 25th.

ROCK ISLAND.

Harper's Opera House (Bep. Harper, manager): Chicago Ideal Opera co. will open the season, 27th.

ALTON.

City Hall (William Walther, janitor): There has been no stage here since the Crane-Barth-Pinafore fiasco. The Hale cases also participated were promised a river excursion as a reward for their exertions; but were disappointed as a God-bless-you-my-families.

Items: It is difficult just now to tell who will open the City Hall this season.—Dan Morris Sullivan's Shiel Opera co. is booked by both managers Sept. 15 and 17, as also is Bigelow and Kennedy's Bright Lights. Who will get the con. is not certain. Negotiations for dates are still pending. Only one show in each week will pay in Alton, no matter how strong the attraction, and the end of the season will prove this. Still, there is neither opera-house nor Circus, although there is much chatter about both.—The Alton Opera co. have lost their impresario (E. J. Schweppe, their backer, who has left the city). I expect they will give dramatic performances until he returns or his place is filled. This co. would compare favorably with many that visit Alton could a big flourish of trumpets.—There is a bill-board war here; as the total amount received for bill-posting in former years in Judge Hurst, it will not amount to much whoever gets the largest share.

DIXON.

Harry Beebe, Mr. Wolfe and one or two other opera people are rusticating at Hazlewood, a couple of miles South of Dixon, with Mr. Warren Ashley and family.

INDIANA.

KOKOMO.

Opera House (H. E. Henderson, manager): The opening attraction will be the Lipman Comedy co. in Gilbert's new play Fortune's Toy, 8th.

Items: Manager Henderson has made many improvements at his house, which include several new sets of scenery and an enlargement of the stage.

CRAWFORDSVILLE.

Opera House (Voris and McClelland, managers): The Minnie Maddern co., under the management of Legrand White, will open the season here 21st. The house has been undergoing repairs since July 1. A raised floor has been put in, the house has been painted and papered throughout, new entrances, new dressing-rooms and new box-office are not the least important of the improvements. The new opera chairs will arrive 4th. Walter P. Wilson, an experienced scenic artist of Indianapolis, formerly of Cincinnati, will complete the decorations, etc.

RICHMOND.

Feeser and Daily's Great (?) Southern Minstrels failed to make an appearance here July 25, having disbanded at Connersville. Manager Shute mourns several unpaid bills.

Item: Katherine Gray, elocutionist, assisted by Genevieve Roberts, is giving entertainments in the surrounding towns under the management of Arthur Williams.

CONNERSVILLE.

At Andre's Opera House: Feeser and Daily's Minstrels played to quite a large audience July 23. Larry Dooley and Ed. Sheehan, as Sambo and Bones, figured prominently throughout the entertainment, and gave good satisfaction. C. J. Hall, Harry Groesbeck, Harry Melville and Louis Shaw produced some pleasant effects by their wonderful imitations of the steam calliope and bassoon. Notwithstanding the good make-up of this co., they were unable to hold together after filling their engagement here, Daily abandoning the enterprise shortly after its organization. The party broke up, each taking his share of the profits and going his way.

The Murray-Ober Summer company, composed largely of parties from John McCullough's support, are here now, having opened with Rosedale July 26, to full seats. C. W. Vance, as Elliott Gray, was quickly recognized by those who attended the Dramatic Festival at Cincinnati as the First Citizen in Julius Cæsar. George Ober and J. H. Shewell each gave excellent satisfaction—the former as Bunberry Kobb and the latter as Miles McKenna. A Celebrated Case was played 27th to a full house. Ada Murray elicited loud praise from the audience by her fine interpretation of Adrienne, daughter of John Renaud. The latter character was played with great ability by Mr. Vance. Among the support (which had been very judiciously chosen) were Frank Leaming, H. W. Blanchard, Julia Hurst, Ruth Hawkins, Claude Bowlby, little Nelle Howard and Fred. L. Power. The company will play next week at Brookville, Wilton and Liberty, towns adjacent, giving two nights to each place. The stands given will probably end their season.

ROCKVILLE.

Rockville Opera House (McWilliams and Tate, managers): Although this house is entirely new, the managers have been busy in improvements. The ornamentation of the house is now completed. The general tone of color is of a soft brown tint, with an admixture of the softer pinks and gold. The style of architecture is French.

The Lipman Comedy co. are billed for July 10. Minnie Maddern 22d, 23d and 24th (Fair week).

Arena: Town is handsomely billed for Sells' Circus for 3d.

LOGANSPORT.

The prospects here are that we will have a season that will far surpass any of the proceding ones.

There is no necessity for improvement in our new theatre outside of redecorating the boxes.

Barnum and Jumbo are the decorations on every vacant space.

It is as yet undecided who will open the house. It is probable that it will be the C. C. C. Opera co.

KANSAS.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Barlow-Wilson Minstrels came July 24, gave us a first-class entertainment and had a very good house as their reward.

Items: Before opening the season the Grand Opera House will be finished inside in elegant style, the contracts for the work having already been let. Manager Crawford, of the Topeka, has transferred his interest as owner of the new Atchison house—in course of construction—to Col. John M. Price, of the latter place. It is understood, however, that the work to a great extent will be done under Mr. Crawford's direction, and that on its completion he will assume the management.—A veteran hotel man, who has been known to the profession for the last thirty years, has lately passed away.—Dr. Burtis, proprietor of the Gordon House, of this city, and builder of the old Burtis—now Kimball—of Davenport, Iowa, who was in business in that town for twenty-five years, died on the 19th.

MAINE.

PORTLAND.

Arena: John B. Doris' Circus dropped in on us July 23, and gave a remarkably good single-ring show to large audiences. The Two-Headed Nightingale, Millie Christine, was the great attraction, and was the cynosure of all eyes. The animal kingdom was small; but the bareback riding of Willie Showles was the finest specimen of horsemanship ever presented in these parts. The courtesies of Mr. Hines, the gentlemanly press agent, were thoroughly appreciated.

The opening date for the season of '83-84 at the Theatre is August 16, and Manager Curtis' attraction will be Barry Meredith in Ranch 10.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Charlotte Thompson will open the season here 31st. Denman Thompson, Sept. 8; Islandine, by Walker-Baldwin co., 13th. Manager Horbury has thoroughly renovated the stage and dressing-rooms, and with additional scenery is in readiness to open the season. By adhering to the principle of booking none but first-class cos., and not placing them too close together, he hopes to have the most successful season in his experience.

MASSACHUSETTS.

GLOUCESTER.

At the Mascomomo, Manchester, Mass., are Mrs. Rice, San Francisco; Mrs. J. R. Cornell and Mary C. Cornell and Miss H. Tatum, of Philadelphia; Dr. and Mrs. J. M. Hill and B. R. Alden, of New York. The house has very few professional guests this season. J. B. Booth, proprietor of the Mascomomo, is in very feeble health, and is seldom seen out of doors. His wife, Agnes Booth, is devoted in her attentions to him.

Joseph Jibbenainosay Proctor is at his charmingly situated cottage at Manchester, for the season.

Eugene Witherell has been the guest of his his brother at Gloucester, the past week.

Professor George Riddle, of Cambridge, is giving Saturday evening readings at Magnolia.

The accident to the car which conveyed Mrs. Langtry in her recent trip over New England, prevented her visit to the Mascomomo Hotel, much to the disappointment of about 250 rusties who were assembled in the hotel grounds. Their curiosity was so whetted that they bought lunches and nursed their patience all day.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Since the close of this house the interior has been thoroughly renovated, from boiler-room to garret. The directors have expended over $5,000 in the work, all of which have been done under the personal supervision of Manager Wilkinson, who knew just what was needed. The entire lower floor has been reseated with nearly 600 new chairs of an improved pattern. The arrangement is a great improvement—a broad aisle, and two side aisles, making each seat on the floor desirable, while in the past many have been unsaleable. The chairs taken from this floor were sorted and used to reseat the balcony and dress-circle, making that section of the house much more desirable. New carpets and gas fixtures have been put in, and fresh paint laid on all over. Two new and large dressing-rooms have been added—a something that will be appreciated by the profession. The scenery has been touched up and the properties looked after, so that the stage is in as good condition as can be desired. In the lobby a new hard-wood floor has been put in, and a new boiler will supply heat. The theatre property and patronage has been greatly increased in value since Manager Wilkinson took hold of it, the public now being assured of attractions that are not "snaps." The season proper will open the first week in September, but previous to this two performances will be given—one August 21, by Thatcher, Primrose and West, and one the 24th, by Ranch 10. The bookings promise a fine array of sterling attractions, and the public are sure to show their appreciation by good houses.

At the rink there has been nothing past week; but Corinne Merriemakers are booked for this week, 30th.

FALL RIVER.

Nothing in the dramatic line at present. Forest Hill Gardens is being run on about as snap a plan as ever a garden was. Jem Mace and party appeared July 25 to big business. A company of public singers are advertised to appear to-night (29th).

At the Academy the scenery is being retouched and some improvements made on the stage.

James Johnson, of this city, and Gus Bruno have joined fortunes for five years, and will have a company on the road. Helen E. H. Carter is visiting here. Mlle. Rhea, who is spending part of her vacation at Bristol Ferry, about eight miles from here, had the misfortune recently to be stung on the arm by an insect. The arm is swollen to twice its natural size, and is causing much apprehension to the lady and her friends.

NEW BEDFORD.

At the Opera House (J. C. Olney, manager): Much improvement has been effected. The two front rows of seats have been removed, the floor dropped sixteen inches, and a place built for the orchestra. A plush-covered rail has been placed around the well. An unobstructed view will now be had of the stage by those in the front seats. A ladies' toilet room has been fitted up The dressing-rooms and stairways have been newly painted, and four additional sets of scenery have been prepared, two exteriors and two interiors. There will also be added a number of detached pieces. The season will open 22d with Thatcher, Primrose and West's minstrels Kate Claxton, 28th. Boston Theatre co., in Midnight Marriage, 30th.

Manager Olney has booked already over fifty companies. As far as booked, there will not be more than two performances a week.

Items: Helen E. Jennings, of this city, is starring in East Lynne at Sans Souci Garden, Providence.—Al H. Simonds, well-known as agent of one of Anthony and Ellis's Uncle Tom's Cabin cos. was recently married to Annie Cook, in this city.—Kate Partington and Walter Chrystal, of Medford, late with Anthony and Ellis, are going out with Draper's U. T.—C. E. Dudley, of this city, will play Old Ned in '49 with the Palmer-Ulmer co.

LYNN.

All quiet in the amusement line during the past week. Our city and its environs offer many attractions to tired brain-workers, and many professional people are summering here. I have noticed, for several weeks past, under the Giddy Gusher's bonnet, the familiar features of a once famous resident of this place. Ellen Cummins is the guest of Mr. and Mrs. Louis James at Nahant. Kate Claxton comes September. 1.

MICHIGAN.

GRAND RAPIDS.

The season of 1883-4 opens about Sept. 1, and it promises to be the best we have ever had, judging from the long list of first-class attractions already booked by our managers. Redmond's Grand opens with M. B. Curtis Sept. 11, and Powers' New Opera House about the 1st of September with Rhea (?) The attractions for Fair week are Minnie Maddern at Powers' and John T. Raymond at the Grand.

Item: George M. Leonard has returned from New York, where he has been representing Michigan at the National Bill-Posters' Convention.

BIG RAPIDS.

Opera House: The Pathfinders open the season Sept. 11. There are several improvements being made in the stage, which will be fifteen feet deeper and six feet wider and fitted with new scenery. There is some dirdspect of having new opera-chairs.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Dr. Waldron, the local manager, informs me that the first attraction will be Modjeska, who appears Sept. 13. No improvements have been made as yet; but the old heating apparatus is to be removed and a new one put in. "The gods be praised!" for we either froze or roasted during the whole of last season.

Items: Quite a little knot of professionals have congregated here for their Summer vacation.—Charlie Pratt, of the Abbott Opera co., says that the co. will open at the new Opera House at Des Moines, 23d.—Henry Berger goes with Modjeska as treasurer, and soon leaves us.—Leigh Lynch and family are here. Leigh returns to the box-office of the Union Square Theatre about the 15th.—M. W. Tobin, business manager of Barry and Fay, who has been riding a reaper at his father's farm for the past few days, came to town "bushed" on Tuesday.—Barry and Fay open at Holyoke, Mass., August 27, and Mike starts East in about two weeks.—Etta Berger Bennett has been negotiating with the Hess Opera co. since her debut in Milwaukee several weeks ago; no result as yet. W. W. Fowler, who will pilot this co., has been spending several days here with the boys

MUSKEGON

Opera House (F. L. Reynolds, manager): Will be redecorated and papered. Fourteen new sets of scenery and two elegant drop-curtains will be added. Time is all booked to March 1.

MINNESOTA.

ST. PAUL.

Opera House (L. N. Scott, manager): The house has been occupied entire week July 23 by Dr. Hall and Prof. Kennetter presenting their Science and Health Lectures. The lectures were very entertaining and instructive. Attendance only fair. The Chicago Ideals, 1st, 2d, 3d and 4th.

DULUTH.

The Camilla Urso Concert co., under the management of Fred. Dwyer, will appear 9th. Smith's Double Uncle Tom co. gave good performance to a fair house.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Chicago Church Choir co. 6th, one week. Season opens Fair week, 27th, with Aldrich and Parsloe in My Partner, when the new drop-curtain will be exhibited for the first time.

Pence Opera House (Col. J. H. Wood, manager): Remains closed until 27th, when it will be opened by a strong co.

Items: J. B. Bartlett, advance agent of the Emma Abbott co., returned from Winnipeg July 25.—William Lloyd and wife, George F. Wilcox, Nellie Irving and J. Edwin Irving, late of the McAllister co., are in Chicago seeking engagement.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. N. Harrington, manager): The house has been thoroughly cleansed, repainted and put in proper condition. Harry Meredith's Ranch 10 appears 21st. Kate Claxton, Sept. 4.

NEW JERSEY.

NEW BRUNSWICK.

The Opera House has had the usual Summer cleaning. It will open the season with Haverly's Minstrels, Kit Clarke, manager, 21st; C. R. Gardiner's Only a Farmer's Daughter 28th.

Items: George H. Adams is resting here with his family, and his numerous friends are trying to induce him to open his season at this point.—From present lookout we will have a prosperous season. The well-known attractions are booked, and new applications every week; but the management have very wisely concluded to play not more than two a week, and when three a week are played they must be of an entirely different character.

TRENTON.

Taylor Opera House (John Taylor, manager): The house is now in the hands of scene-painters, carpenters, etc. We are promised plenty of new scenery, stage furniture, curtains for boxes, and upholstery in the lower part of house. The season will open 29th with Mart Hanley's McSorley's Inflation. The coming promises to surpass any previous season if numbers and superiority of attractions is any criterion.

Grand Central Theatre (John Winter, proprietor): Will open 20th with usual variety performance. J. W. Russell will continue as stage manager. He will be tendered a benefit 6th.

NEW YORK.

BUFFALO.

Not a ripple on the dramatic surface last week. The only prospective amusement is two evenings with the old favorites, Thatcher, Primrose and West, who are billed at the Academy of Music for 3d and 4th.

The Saengerfest deficit will not amount to over $2,000. Some subscriptions which are now being made will lessen the amount.

ROCHESTER.

W. C. Coup's Pavilion Theatre opened July 30 with Grau's Opera co. in The Mascotte. The Grand opens the Fall and Winter season Sept. 3, with the Wyndham Comedy co. Joseph Chenet, the well known manager, is in town on a brief visit. He called upon your correspondent on his arrival. He goes with a Silver King co.

SYRACUSE.

Theatricals very flat. Thatcher, Primrose and West's Minstrels appear at the Wieting 9th and Tony Pastor's co. 10th. The regular opening of this house will occur Sept. 3, when Charles Wyndham's co. appear.

The Grand is still in a chaotic state, but will be ready for opening about same date as the other house. Manager E. J. Matson is out of town.

Items: Forepaugh's Circus exhibits 13th.—Cal Wagner is still in town.—Syracuse has been a favorite resort for professionals this Summer.

SCHENECTADY.

Union Opera House (C. O. Yates, manager): The house is undergoing a thorough cleaning and painting. Architects are at work on the plans for altering the entrances and making extra exits. The stage will be enlarged as much as space will permit and new opera chairs put in. The season will open Sept. 5, with a Humpty Dumpty troupe, although Anthony and Ellis' Uncle Tom's Cabin and Robison and McAllister's Minstrels have written for August dates.

BATH.

The improvements that Manager Purdy informed your correspondent were to be made are not to be. So the never-exhausting patience of our theatre-going people is to be sorely tried for another season. It is too much to ask people to pay high prices and have to sit on a common hard-board chair.

BROCKPORT.

Ward's Opera House (George R. Ward, manager): Season opens Sept. 19 with Girl I Love comb. as the attraction. New scenery will be put in; also, a new drop curtain. As the house is comparatively new, other improvements are unnecessary.

Harry Stetson wishes it known that he is in no way connected with the Stetson-Lytton comb. which failed to fill an engagement here lately.

KINGSTON.

Music Hall (DuBois and Nichols, managers): Lester and Allen's Female Minstrels played to a fair house July 25. The show was good—indeed, much better than the average female minstrels.

RONDOUT.

Sampson's Opera House (Philip Sampson, proprietor): Although no very extensive improvements have been made during the Summer, many little things have been done to add to the comfort and convenience of Mr. Simpson's patrons. A desirable improvement is the placing of an iron railing in the centre of the gallery—not necessarily to separate the wheat from the chaff; but in order to facilitate egress. Tony Pastor will open the season August 6.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Improvements will shortly be made in the house. New chairs will be put in, the interior newly painted, stage enlarged and new dressing rooms provided. Many attractions are already booked for next season. Our season will be opened by Armstrong Brothers' Minstrels 31st, to be followed by John E. Ince's co. Sept. 1. Our manager, L. W. Sanders, will shortly leave for New York to book.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Lizzie Evans co. did a good week's business with Foggy Ferry and Dewdrop. The stage business of the new star is very good. She seemed to capture her audience at once, and under the management of J. H. Haverlin she will probably be a success. The new play, Dewdrop, is the joint production of Con. L. Murphy and Charles E. Callahan. It ran very smoothly for a first performance, and was favorably received, although it does not give the star as much chance to shine as Foggy Ferry. The supporting co. is very good.

Grand Opera House (Joe Miller, manager): The Drummer Boy of Shiloh, with George A. Backus as Mart Howard, the part usually played by the author, L. J. Maxwell, had fair houses all week. Mr. Backus is coming out strong, and he did full justice to the part. Of the support, Mrs. L. H. Webster, Ina and Lizzie Gale, and Joey Gates, John Dan and A. R. Cole are worthy of mention. The tableaux, under the direction of Carrie Seelig, were a pleasing feature of the entertainment.

Items: Among the visitors to see Lizzie Evans were were Managers Wilson and Kaufman of Chillicothe and Doc Ritter of Delaware; Advance Agents Col. J. J. Kelly of the Pattisonians, J. Milton Hyde of old Jumbo Davis co., and W. A. Gregg of Foggy Ferry, Jr.; Manager, and C. Russell Blake of the stock co. at Soldiers' Home, Dayton.—Treasurer Stevenson, of Gorman's, is on the sick-list.—Trevett W. Gray will be business manager of the Minnie Maddern co.—The "boys" in the front of the house at Comstock's presented Miss Evans with a handsome basket of flowers Saturday evening.—The second State Agents' Tournament will be held at Olentangy Villa, this city 10th. Five hundred dollars will be given in prizes.—L. D. Blondell, Hanlon's stage manager, and champion long-distance swimmer, will be manager.—Louis Bohlen, treasurer of Gardner's Kast co., is in town.

DAYTON.

Music Hall (Larry H. Reist, manager): This house remains closed. There have been no improvements made this Summer. The hall received an overhauling last Summer, and at present is in good condition. Manager Reist informs me that the only improvements to be made will be in the bookings, and I heartily think that necessary, as last season was so successful, both artistically and financially. Although Tony Pastor is booked for 26th, the regular season will be opened by the Madison Square co., No. 2, in Young Mrs. Winthrop, Sept. 22.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager): The House co. presented London Assurance, July 24, to a large and well-pleased audience. To-night (28th) Tom Taylor's popular comedy, An Unequal Match, was produced for the second time this season. It was the opening play, and made such an impression that by request it was reproduced. Katherine Rogers as Hester Grazebrook, gave a splendid portrayal of the frank, unaffected country girl, and the honest, confiding wife, and at last, as the beautiful woman of the world, she made a most favorable impression. Ida Lewis as the coquette was at hope. Clinton Hall as Sir Harry Arncliff, William H. Cooper as Sir Honeywood and Russell Blake as Dr. Bourbeare, did more than justice to their parts; Johnny Ward as Blenkinsop and Alice Baldwin as Benny, kept the audience in good humor. The stage setting, as usual, was beautiful. July 31, The Marble Heart.

Items: O. Russell Blake, of the House co., has paid a visit to his friends in Columbus, O.—Max Fehrman, leader of the Home orchestra, was in Cincinnati last week.—Frank Raymond, of the Home co., left for Chicago last week, where he joins the John E. Ince Comedy co.—There is a bonanza here for a good circus. We have had but one this season.—THE NEW YORK MIRROR is for sale every Saturday morning at all the leading news-stands.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): Lizzie Evans' testimonial benefit, July 30, drew a large audience. The house was nearly all sold. Your correspondent had the pleasure of being present at the first production of Miss Evans' new play, Dewdrop, at Columbus, O. For a first production it was very well presented, and as to its success there is little doubt. The regular season will open here Oct. 6, with the Agnes Wallace-Villa co., in Miss Multon, and one of their iconic operas. Owing to the extensive repairs made during last Winter, Manager Hunt deemed it unnecessary to go into a general overhauling of the Opera House until next season, when the house will be enlarged and an addition of one story put on.

Items: D. N. Cook, of Anthony and Ellis' co., formerly of this city, is rusticating in Columbus, O.—Matt Logsdon, of the Wallace-Villa co., leaves this week for Richmond, Ind., to visit friends of his wife.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Undergoing extensive repairs.

Items: The following professionals are summering here: William Love, of the Bartley Campbell White Slave co.; E. D. Coates, of the Original Tennesseans; Jacob McFarland, Harry Singleton and G. T. Dorsey, of Slayton's Ideal Minstrels; John Lee, of Callender's Minstrels.—There are rumors that a Japanese decorator is coming here to do the fancy work on the walls of the Grand Opera House.—Professor John Reising, leader of the Big Six Band, announces that the band will enter the Tournament to be held in Upper Sandusky, Ohio, in August. The Six will enter for the first prize, which they were defrauded of at the recent tournament at Findlay, O.—An entertainment will be given at Black's Opera House, the latter part of September, for the benefit of the G. A. R.—Manager Trump proposes to give the dead-heads the G. B. at the Grand this season.—Black's will be thoroughly overhauled before the season opens.—Tyner and Davidson's Summer Garden is having a large patronage.—THE MIRROR is on sale every Saturday at the Palace Cigar Store, Lagonda House Block, and Pierce & Co.'s, North Market street.

Personal: John W. Bookwatter, proprietor of the Grand Opera House, arrived home unexpectedly July 26. He has been absent fourteen months, during which he has made a tour of the globe. He was warmly received at the Union depot by several friends, and proceeded at once to his room at the Lagonda House, where he held a reunion with his relatives. The cabinet Mr. B. brings with him is valued at $30,000. He has, in addition, brought back a present for each of the workmen in shop, over 130 in number. It is expected that the cabinet will be placed on exhibition at the Grand Opera House.

XENIA.

The season will open with Barlow, Wilson and Co.'s Minstrels Sept. 13. Mrs. Langtry and Anna Dickinson will appear during the season.

Arena: Sells Brothers billed for 25th.

URBANA.

THE MIRROR correspondent stepped into Bennett's Opera House and found Manager Bennett, hatless, in shirt sleeves, busily engaged with his carpenters making improvements in his house. The most important change will be in the auditorium. A movable floor has been put in, with a pitch of three feet in the fifty, which will make the rear seats as desirable as the front. This floor is made in sections, so that it can be removed when wanted for skating-rink nights. By changing the flooring and making four aisles instead of two, the seating has been reduced to 480 chairs on the ground floor. When occasion requires it 200 additional chairs can be placed in. These, with 264 chairs in the balcony and 40 seats in the gallery, make the capacity 884, with facilities for the extra 200. Every co. playing here has spoken particularly of the excellent arrangements of the stage lights. This feature has even been improved upon. The ten dressing-rooms will be carpeted and papered. The scenery is very complete. The interior and exterior wood-work will be repainted. Lights o' London (No. 2) will open the season 20th for four nights. The "one attraction a week" policy will be followed this season the opening co.

Arena: G. B. McDonald was in town July 21 to [illegible] for Sells' Circus, which opened next day.

ZANESVILLE.

The Opera House is undergoing a thorough [illegible] and repairing. The dressing-rooms have been [illegible] painted and papered, and new carpets will be put down in the auditorium. The house will be in as good condition as it was on the opening night. The opening attraction will probably be The Danites, Sept. 3, followed by Barlow-Wilson co. 6th. Alone [illegible] about have booked so far.

Arena: O'Brien's Circus appeared July 23 [illegible] diseases on account of heavy rains.

Items: Bessie Robbins, late soprano with James O'Neill, is spending the Summer here.

TOLEDO.

Waverly's Minnesota at the Opera House 4th.

Park Theatre (C. S. Gilliam, manager): [illegible] of good business. New people: Frank Lenton, Jessie Adams, and Eva Allen, vocalist. Rather over-run with weak.

CHILLICOTHE.

Masonic Opera House (Hicks and Wilson, managers): The season will open 30th with The Danites. [illegible] Chapple's Opera House (J. Scott, manager): [illegible] Colonel's Female Minstrels will open the season here 30th. Bessie Bailey, Geo. Gilroy, Harry Bowers, Mamie Sullivan, Geo. Gilroy, Harry Bowers, Mamie Sullivan, Geo. Conaway, Simmons, Jennie Gold, Bailey and Gorman, Pattisonians, the Gardners, and Harry Bowers and Mattison Square co. are engaged.

DELAWARE.

Our City Opera House is still under [illegible] City Council. They only ask for a [illegible] manager can be found who will take hold of it. [illegible] already [illegible] booked. The season will open [illegible] 29 with Thomas W. Keene.

STEUBENVILLE.

Our new Opera House has [illegible] to be opened on the 29th by a Lights o' London co. Lights will appear two nights. Our [illegible] forward to this Winter with much interest, and [illegible] house, under the management of C. A. Sparrow, [illegible] a class of entertainments which [illegible] ably to patronize hereafter. D. J. Hunter, [illegible] the old Opera House, is also booking for this season, but as yet has not determined what to do with.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Will open 29th with Flynn's Will; Sept. 3, 4 and 5, Baron Sampson; 19th, Jesse Brothers.

Items: I am indebted to Harry Minturn, Agent for No. 3, of Barnum's Circus for dates ahead.—Business was and locally can [illegible] with us. The neighbor is so [illegible] with German newspaper work.

PENNSYLVANIA.

EASTON.

Opera House (William H. Hunt, manager): The management is actively engaged in preparing for the season. It is proposed to make substantial [illegible] their already large supply of scenery. The [illegible] houses are to be richly upholstered, and an [illegible] door is to be provided, thus making [illegible] plete facilities on exit. The season will open [illegible] 3, with McGarvey's Rebecca, and promises to be [illegible] usually brilliant in connection. Manager Hunt [illegible] Heinz performances to two such [illegible] over fifty judiciously chosen companies.

READING.

Mishler's Academy of Music is [illegible] alterations and improvements. [illegible] Philadelphia, is painting right now [illegible] stage facilities are being enlarged. New [illegible] new properties are now being made for the [illegible] auditorium will be supplemented, [illegible] surpassed. All the gallery seats have been [illegible] ford a better view of the stage. Only three [illegible] a week will be booked, with evening [illegible] and attractions only are being looked. The season [illegible] open Sept. 3, with J. K. Emmet in Fritz.

Grand Opera House (George M. Kline, manager): This house is also being renovated, and [illegible] about the place arranged in the best manner [illegible] for the comfort and convenience of patrons. A [illegible] of first-class attractions are already booked. [illegible] number of conquests in each week will be [illegible] Hinlaicy season opens. Minor part of Sept. [illegible] dramatic season ends part of October by a [illegible] Square co.

ERIE.

Opera House (William J. Ball, manager): Overhauled and cleaned; refurnished dressing-rooms and [illegible] scenery. Haverly's Minstrels, 26th, will [illegible] the season.

BRADFORD.

Wagner's Opera House (Wagner and Ball, proprietors): At this house new scenery has been added [illegible] the place refitted throughout. The drop curtain has been or will be repainted throughout. The [illegible] season will open 6th, with Thatcher, Primrose and West's Minstrels. The regular season will open Sept. 3, with Baker and Farron in their new play, Government Rule.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, manager): The Corinne co. opened for a week's engagement July 23, producing Bijou. The play introduces Corinne, who interests all with her genial, pretty ways, songs, dances and character sketches. The second act in the title has been, and Harry Woodbury, grotesque artist, deserves [illegible] ment. Misses Parker and Summerbie, in Tyrolean [illegible] ling, and Harry Mills, in German specialties, [illegible] flattering encores. The Olympic Quartette, in their military specialty, gave the best performance of the evening and were repeatedly called on. Wednesday evening Cinderella was given, and was the [illegible] of the week. The theatre has been packed all the week, business being simply immense, and hundreds unable to obtain seats. July 30, East Lynne will be up for a week of one week, Helen Jennings playing Lady Isabel, and Madame Vine and a superb Boston co. in support.

Rocky Point Coliseum: The Little Corinne Opera co. gave a sacred concert July 29 to a large audience, every seat in the Coliseum being sold. Manager Tom Flaherty, of the Corinne co., says he expects to return to the Sans Souci and play the week of 13th. This week will decide the matter. I have no doubt they would make a small fortune, for the Corinne co. are head-workers and have become favorites with Providence people.

Items: George Hackett was in town last Friday. He says he has Dan Magineau for five years. Poor Boyd Ryter stay at the old Bunco. Fred Herbert goes as advance agent.—Manager Hallock is continuing here, and occasionally takes a sail to Newport for a bath.—The Elks had a fine time on their excursion to Oakland Beach, and the visiting brothers were handsomely entertained the next day by the Elks of Providence at the American Club.—The *Sunday Transcript* calls the attention of THE MIRROR to the announcement of Frank Mayo's engagement for September. As my informant was the treasurer of Low's Grand Opera House, and not the columns of that paper, I do not feel justified in correcting my former statement. The [illegible] of the *Transcript's* critic is amusing.—Charley Smith was in town last week, working up the papers for his [illegible] Charley is the most fly of them all, and particularly [illegible] gerous. I hear that next month, if we are real good, he will give us two weeks of Uncle Tom's Cabin.—[illegible]

[CONTINUED ON SECOND PAGE.]

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MIRROR LETTER-LIST.

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Bateman, J. G. (c)
Bayne, John W.
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Bixby, A. S.
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Brainard, A. C.
Bray, Miss Willie F.
Bradshaw, Frank S.
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Thorne, Mrs. Chas. R., Jr.
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Vaughn, Harry
Vining, Miss Minnie
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Wheeler, Andrew
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Waldron, Andrew (c)
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Williams, Arthur
Wessells, George W.
Zimmerman, Ed.

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How a Nuisance May be Abated.

The establishment of a branch in this city by the Actors' Order of Friendship is an event which promises to bear good fruit in the near future. This fraternity has been in existence for over thirty years; but its field of operations has hitherto been confined to the town of Philadelphia. The purposes for which the Order was formed were to "assist each other in distress, to protect the character and promote the interests of the theatrical profession, to suppress tyranny and imposition in the pursuit of their calling, and to encourage dramatic talent irrespective of clime." With these noble plans in view and with "Honor, Union and Justice" for its watchword, the organization has gone modestly along, adhering to its fundamental principles and winning esteem by the unostentatious manner in which it has performed a vast deal of good.

In establishing a branch here, the members—all of whom are or have been actors—are chiefly actuated by the very commendable desire to solve the problem of the Square nuisance satisfactorily and finally. They have rented commodious and convenient quarters on Fourteenth street, not far from Broadway. Here many of the advantages of the Actors' Exchange, which we have been advocating for a long time, may be found. There is room for lounging, there are papers and books to beguile the tedious Summer hours, there are materials for writing and a department for the receipt of correspondence. In brief, the place combines the facilities of a business mart and a social club. The members of the Order, believing that it is only the want of such a resort that has driven many professionals to the practice of loitering on the pave of the Square—a practice which no one will deny has brought the calling grossly into discredit among our [illegible]—have provided this place and [illegible] set the conveniences before the [illegible] that they may embrace the opportunity of [illegible] membership and secure [illegible] rendezvous during [illegible]. We take great pleasure in granting this request, as we believe in hearty and hearty support to any movement having for its result the elevation—morally, physically, or artistically—of the profession. Besides the social and recreative purposes we have mentioned, the Order confers certain pecuniary benefits upon its members when they are ill or in financial straits. But this feature we deem only secondary when compared with the great good the new branch will do if it succeeds in wresting the theatrical element away from the unsightly crowd that daily encumbers the Rialto. The entrance fees and annual dues are light, and the only conditions to becoming a member are that the applicant shall be an actor in good standing. In inaugurating the New York branch for the main purpose of depopulating the Square, the association is, indeed, giving a practical illustration of its pledge to protect the character and promote the interests of the theatrical profession; in which endeavor it should have the generous support of every friend of the player.

The condition of the Square has furnished the text for many newspaper articles and aroused much comment of a decidedly uncomplimentary nature. Here is a way to avoid all this in future. No further hint is necessary. The people who lounge in front of the Morton House will have only themselves to blame if they continue to make themselves butts for satire, ridicule and abuse.

The Preliminary Season.

The preliminary season will shortly set in, and the present state of dullness will give way to a more congenial activity. If anything can be augured from the unbroken calm which has existed for the past few weeks, it is that the ensuing busy season will be more than usually lively. The programmes of our managers are full of promise, and if the season turns out to be only half as brilliant as it looks from our midsummer post of observation, it will be memorable enough to suit public, managers and actors. There are many novelties in prospect, besides a revival of many familiar productions which still hold hard on the affections of theatre-goers.

In New York the preliminary season will be formally opened at the Theatre Comique next Monday night with a revival of the famous Mulligan Guards. One week later the Windsor swings into line, presenting as its initial attraction The White Slave. The following Monday—August 20—will give the rusty critics a taste of the brisk work to be done later on. On that date three important productions are set down, including Vera at the Square, Excelsior at Niblo's and The Devil's Auction at Haverly's—which theatre, by the way, is likely to be rechristened before its opening takes place. One week after the Standard, the Star, the Grand Opera House and the San Francisco Minstrels will commence business. This makes ten theatres in full blast before the dog-days are past. Between the 1st of September and the 1st of October the Fifth Avenue, Daly's, Tony Pastor's, the new Bijou, Rankin's Third Avenue and Wallack's will be added to the list.

New York has the most beautiful theatres in the world; her managers are unrivalled for pluck, enterprise and zeal; her public is always willing to support worthy attractions liberally. With these inestimable advantages the season of 1882-83 should be profitable to all concerned.

Easy Marriages.

Marriage is a popular institution with the profession. In some cases it is altogether too popular. There is among all classes in this country a disposition to consider the marriage contract lightly and to assume its conditions or renounce them at pleasure. No doubt the laxity of the laws on this point puts a premium upon instability. The readiness with which divorces may be obtained on various grounds has a tendency to bring about easy marriages and speedy separations. Certain members of the profession (chiefly foreigners, let it be said in justice to our native artists) have by their startling exploits in the field of matrimony brought down upon the craft a great deal of unmerited censure from the virtuous press. The principals themselves no doubt deserved all the raking they got; but the sweeping denunciations which the profession at large suffered meanwhile were not only damaging but rankly unjust.

The proportion of happy marriages in the profession is probably as large as in any other walk of life. We have in mind scores of examples which would controvert the statements to the contrary. The divorce cases of actors are seized by the daily papers and their details are published at great length to satisfy that morbid craving which a large number of people have to have the most trivial particulars of their personal affairs. Unless they be "spicy"—*i.e.*, nasty—the divorce suits of ordinary citizens (and there are plenty of them) are allowed to pass without notice. This fact explains why it is generally supposed that stage people figure more frequently in the divorce courts than others. At the same time we would impress upon those interested in this important question the necessity for avoiding acquaintance with the divorce courts. The stage is always subjected to the glare of the Argus-eyed press, and its votaries, for the sake of the art which they profess, should exercise the greatest care in preserving its good name. Such affairs as the Tearle-Conway-Levy case, which has again come to the surface during the past week, cover the name of actor with shame.

Feeding Irving.

One thing is certain—Henry Irving will not come to this country with an empty stomach. Besides the complimentary banquet tendered to him a short time ago, at which England's Chief Justice presided, he has been dined with marked honors by Mr. Bancroft. The series of farewell "feeds" will by no means end here. Several more are being arranged for him, and it is whispered that H. R. H. the P. of W. means to attest his admiration for the popular English tragedian by inviting him to dine at Marlborough House. All this feasting, of course, tends to make Mr. Irving more of a little tin god on wheels than ever. Possibly it convinces him of his superiority to all other men as an illustrator of the higher forms of dramatic art. If he be not oblivious to the amount of money he is going to earn in America, it is possible that he may view these frequent "farewell" banquets as so much advertising which will help to familiarize our people with his name and his tremendous importance. If he doesn't appreciate them in this light, we have not a particle of doubt that Manager Abbey does, and turns them to the best account.

It has long been the custom for the English papers to ridicule Americans for their credulity toward everything dramatic or musical sent them from the European market; and the systems by which our managers get the attractions of their companies before the public have served as the subject of many abusive articles. Now it appears that the spirit of humbug is abroad in England. Hospitality, public esteem and self-respect all are thrown to the dogs by the representative British actor. One banquet had been enough—the feasting business should have been allowed to stop there. This incessant wining and dining—which will most likely be kept up until the date of his departure for this country—does not elevate the recipient thereof in the respect of our people, while it may have just the opposite effect, and give Mr. Irving an indigestion into the bargain.

Let the English papers hereafter hold their peace about the "tricks" of American management and the "vulgah" style of American advertising. Their great "I-Am," their theatrical redeemer, their golden calf—their Irving has set an example in the way of tricky advertising which would make an Illinois barnstormer blush were it proposed that he should imitate it. Thank goodness, we have not yet come to that pass where we can get up sham banquets for the obliging newspaper reporters to write columns of gush about and enact the hollow farces in serious fashion, even to the delivery of carefully committed speeches punctuated with clever touches of mimic emotion. Let us candidly admit that in some things—such as the wholesale "farewell banquet" trade—we are a long way behind the English. What is more, we mean to let them keep the lead in this particular instance.

Go To!

We are constantly in receipt of letters from aspiring amateurs requesting "advice." The purpose of this is invariably to secure an appearance on the professional stage. Having sought in vain for the royal road to histrionic honors, they appeal to us in the hope of being put in the way of gratifying their more or less noble desires. Somehow they take us for a sort of guide-board, an inspection of which will direct them "to the haven where they would be." The only "advice" we are able to bestow on anxious aspirants of this order is *Punch's* famous counsel to the man about to marry—"Don't." The following letter from Chicago which recently found its way to our mail-box is a specimen of the many we receive:

July 19, 1883.

SIR.—I am 19 years of age, have graduated at the Woodward and now find the stage my vocation. I am a thorough stranger to all actors and managers and since I thought to become one of them and do not know in what manner I implovingly ask your aid and assistance. Do you perhaps know a company having a place vacant? I would be very glad to fill it out. I have, sir, played on the stage at the age of 12 and 13 and since that time as many. I am "leading man" at that time, and even now I suppose I could hold a juvenile company. Please send me information as soon as possible and you will greatly oblige, Yours, E. C.

No. — N. Paulina st., Chicago Ill.

This is a pretty hail case. If Mr. E. C. was graduated from the Woodward it is plain he never was graduated from a public school. He says he finds the stage his vocation—had he found a situation in R. H. Macy and Company's it would have been better. Actors and managers are to be congratulated that Mr. E. C. is a stranger to all of them. Our aid and assistance, though imploringly sought, we must reluctantly withhold. There are enough things to answer for without adding to them the awful crime of helping a raw amateur to fret his little hour on the innocent boards. Therefore must we answer Mr. E. C. that we positively know of no vacancy at present—for him—and that if we did know of one we certainly should not tell him how to go to work to "fill it out." Our correspondent may have been a leading man at the age when most urchins are beginning to accustom themselves to long pants, and he may even now, as he confidently asserts, be able to lead a juvenile company; but we are certain that at no time during the nineteen years he has breathed the air of this terrestrial ball has Mr. E. C. been competent to lead a spelling-class in a primary school.

We have complied with Mr. E. C.'s wishes as far as possible, and we would supplement what we have written by the hint that Mr. E. C. and the rest of his ilk have been placed under the most rigorous quarantine regulations by the profession at large. Our candid and disinterested advice to him, therefore, is, Go to——Hades or any other convenient Summer resort.

An American Unknown Abroad.

Modern instances of the old saying, "No man is a prophet in his own country," are not wanting in the profession. Actors like H. J. Montague, Osmond Tearle and Gerald Eyre, who are virtually unknown in their native England, have come to New York, secured by desirable contracts, and jumped at once into prominence. Conversely, several unknown Americans have tried their fortunes on the other side with the most flattering results.

A case in point is a Miss Adelaide Detchon, who, some of our readers may remember, occupied an ornamental position at Wallack's a few seasons ago, and who, at the conclusion of the engagement, was as much a stranger to Mr. Wallack's audiences as if she had never appeared before them. This enterprising young lady, labelling herself "from New York," is appearing at the houses of prominent Londoners in recitations and scenes from "her favorite characters"—whatever they may be. Her personal attractions have set a few impressionable newspaper writers crazy, and the consequence is that they discover her to be the possessor of talents which she never was known to give evidence of on her native heath. The gush of these well-meaning gentlemen would mislead us were we not pretty well acquainted with what the lady can, or rather cannot, do. One of these enthusiasts rhapsodizes as follows: "She is extremely young, most becomingly modest, and most charmingly pretty and graceful in every movement—we know one dramatic critic who would call her a dream of beauty. Her style is altogether a novelty in one respect: she introduces a unique method of elocutionary vocalization, which amounts to a combination of whistling, singing and speaking, in imitation of the imaginary conversations—pathetic, comic and serious—of various birds. The effects she produces are at once so novel and so exquisitely lovely that they baffle accurate description. She informed us, with the most unassumed modesty, in the course of a few passing remarks, that she had come to England to study and profit by the styles of our own actresses, and she mentioned Mrs. Kendal and Miss Ellen Terry. We venture to inform Miss Detchon that, though she could not possibly follow better models of art, she has no need of any models at all."

This is all sweetly pretty; but it leads us at once to wonder why the young lady did not turn her mimetic abilities to account while she was in this country. Although such exhibitions are usually confined to variety halls they might be utilized profitably in a play. If we have successful kicking, dancing, grimacing and warbling stars, why not a bird-imitator with a play called, for example, The Love-lorn Linnet; or, Cooking Her Goose?

It is really too bad that our usually enterprising managers should have allowed Miss Adelaide Detchon to escape their notice. The hardship of having to cross the Atlantic to find out that one is a very charming and a very clever young person must not be underestimated.

Personal.

MULLE.—Ida Mulle is a bright little vocalist who has recently been winning favor in Boston by her singing in Iolanthe. Her advancement has been rapid. We present her picture above.

HALL.—Pauline Hall is in Cincinnati on a visit to her relatives.

ROSA.—Patti Rosa is passing these ebbing August days at Coney Island.

MURDOCH.—The veteran James E. Murdoch is spending the Summer at Folly Cove, near Gloucester, Mass.

SYLVESTER.—Louise Sylvester has made a successful appearance in her new play, A Mountain Pink, in Chicago.

LAMB.—Walter J. Lamb, J. W. Collier's representative, will pass the remainder of the Summer at Milford, Conn.

MALLORY.—Marshall H. Mallory, of the Madison Square Theatre, is enjoying a short rest at the Thousand Islands.

ROCHE.—Augusta Roche seems to have "caught on" with the Bostonians. She has been singing in comic opera there for several weeks.

GOODWIN.—Nat Goodwin is playing Lorenzo, in The Mascotte, at the Boston Bijou this week, and his performance is pleasing the Hubbites greatly.

HALLOCK.—Agnes Hallock resumes her old place in Fun on the Bristol this season. This lady's excellent vocalism was a feature of the piece in its first season.

ARONSON.—Edward Aronson left the city yesterday on a flying tour which will embrace brief visits to Niagara, Saratoga and Newport. He will be back at his post within a fortnight.

SPENCER.—Llillian Spencer is summering at Claverick-on-the-Hudson. Miss Spencer is undecided regarding her future movements. Her father's death leaves her in possession of a competency.

MARRIED.—Elvia Crox, of Sanger's Bunch of Keys, and Thomas Q. Seabrooke, of Gus Williams' company, were married last week in Philadelphia. They will retain positions in their respective companies.

SEARLE.—Cyril Searle and his wife, Rose Eytinge, drove to Tarrytown Sunday, dined near the scene of André's capture, and returned to town delighted with this pleasant manner of spending a dull Summer day.

REED.—Roland Reed has gone to Riverside, on Amagansett Bay, to visit Gus Mortimer, who occupies "Bona Aventure" villa in that place. The star and his manager expect to do some yachting on the neighboring waters.

GRANGER.—The present is Maude Granger's first appearance in San Francisco since she visited the Coast five years ago with Montague and the Wallack company. She received a warm welcome in spite of being handicapped with a Second Love.

MORTON.—George Morton and his wife are spending the Summer at Islip, L. I. He says the sailing, bathing, fishing and other aquatic sports are prime. His especial victims are sheepshead, black-bass and bluefish, which abound in the waters thereabout.

TILLOTSON—KEENE.—J. K. Tillotson and Rose Keene were married at Corning, N. Y., last Saturday afternoon. The ceremony took place at the residence of Dr. A. M. Gammon. The couple are spending the honeymoon at a lake resort in interior New York.

BUCHANAN.—Robert Buchanan has written a friend in this city that he will probably visit New York some time before the production of Storm Beaten at the Square. He is naturally anxious about the fate of his play, and wishes to be on the spot while preparations for its production are progressing.

PAULDING.—Frederick Paulding leaves today to visit friends at Stockbridge, Mass. After a week's stay there he will take an old-fashioned tramp through the White Mountains and then go to Greenwood Lake to finish his vacation. Mr. Paulding's engagement by R. E. J. Miles is a capital thing for both actor and manager.

ROBERTSON.—On Monday the *Amberic* brought Dr. T. S. Robertson back from Scotland. The Doctor left just four weeks before, intending to stay some little time in Glasgow, Edinburgh and the Burns country. He was taken seriously ill the second day out, and was so prostrated by the time he arrived on the other side that he determined to return on the same ship on which he went out. He had nine days in Scotland and Ireland, however, and put them in to the best advantage. Friday morning, with an intimate friend, he starts for a lakeside place in Vermont, where he will pass a fortnight.

The Usher.

In Ushering
Blind Love who can? The Ladies call Him, sweet.
—Love's Labor's Lost.

A lady, with whose name many MIRROR readers are acquainted, was speaking the other day about the discomforts of Coney Island.

"I spent one night there and that settled the place forever in my estimation," said she.

"What happened?" questioned I.

"I forgot to put my stockings under my pillow to keep them warm. In the morning they were saturated with moisture."

"You considered that a misfortune?"

"Well, I couldn't get the damp things on, and I had no others with me."

"What did you do?"

"Got a bottle of ink from the office and clocked my legs. I came back to the city that way and nobody knew the difference."

I shouldn't advise women similarly situated to try the experiment in rainy weather.

* * *

The mission which has taken John McCaull across the water is the engagement of new artists for his clever opera company. It was whispered in my ear after he sailed that the principal objects of attack will be Fred Leslie, Florence St. John (pronounced Sinjun), and Marius, all of London. Leslie, I think, will succumb to the Colonel's advances if the figure offered is big enough, for although since he was here a couple of years ago with Comley and Barton he has become an immense favorite in the English metropolis, he formed a warm attachment for our country and our people, and a return visit would suit him to a queen's taste. As for the St. John and Marius, the Colonel will not find the job so easy. These people are firmly rooted in the regard of London theatre-goers; they aspire to the acquisition of more lucre per season than the American manager is likely in his seven senses to give them; and they are naughty, into the bargain. A St. John for a Russell is a fair exchange, and a Marius for a Solomon would be inexpressibly to our benefit; but it is unlikely the clever couple care to leave their present comfortable berth. At any rate, let us hope the energetic McCaull will bring something worth the trouble back with him.

* * *

The one-time burlesque manager, Dalziel, sailed to England last week with his wife, Dickie Dunning, under the assisting care of William Horace Lingard. The last time I heard William allude to his wife's sister's spouse it was in language more forcible than elegant. The oaths he registered in support of his expressions of diabolical hatred for the whilom leg-show chap were blood-curdling. And now they have embarked for Old England's shores together! What an uncommonly soothing and persuasive song Dalziel's charming little Dickie must sing.

* * *

The London letter this week is exceptionally interesting, and I advise those readers who generally skip correspondence from the other side to peruse it carefully. Evidently "Zig" has fallen captive to the apostolic Oscar's charms of speech, for he dwells upon the latter's lecture on America at greater length than that vain and trumpery discourse demands. However, I have experienced the pleasure of Wilde's conversational powers myself, and can readily understand "Zig's" enthusiasm. Russell's quasi failure will surprise no one, except her dude following in this city. The Londoners are apparently determined to leave her to the tender care of the celebrated Gaiety mashers. This fate fulfils my prophecy to the letter. Billy Elton's Wallackian friends will be delighted to hear of his signal success as Sammy Nubbles in the same production which has been the fair Lillian's Waterloo. Burlesque is his strong-hold, and as low comedian at Wallack's during the past three seasons—although he proved himself a conscientious artist—he never had the chance to show what in him lies. He has returned to his proper field and his Gaiety friends are happy.

* * *

Some time ago I hinted that Lloyd Breeze might soon startle the inhabitants of Detroit with a clean, brand-new evening newspaper which would fill a long-felt want to that prosperous and populous Michigan city. The project is now in a state bordering on completion. Breeze evidently means business, for he has sold his interest in his bright little journalistic kid, "*Chaff*," and retired from its editorial chair with the last issue. When a man burns his bridges in this determined manner, his plans must be pretty well arranged. Breeze's retirement from the paper he started is subject for regret; but he says he leaves it in capable hands, and promises that the new management will give the readers satisfaction. His numerous friends in and out of the profession wish him well in his new venture.

* * *

I met Johnnie Mackay at an adjacent seaside resort Sunday. He was singing "Tiddy-fol-lol" to a little Mackay recently arrived. When the youthful heir had been lulled to temporary peace by the fond parent's air, Mackay informed me that the stories about his starring next season on his own account were all false. "I prefer to go with Rice and draw a good salary," said he, "rather than play a few weeks for the glory of seeing my name flaunted on three-sheet posters as a beautiful star. People say I show bad taste. Perhaps I do; but you may say Mackay won't walk on his little uppers so long as he can get a nice fat envelope with a roll of bills inside every Saturday night." A carpenter's level laid on J. M.'s head wouldn't stir the drop a jot from its critical centre. If you have no deep-rooted objections to games of chance you can "gamble" on that with safety.

* * *

There is a small professional colony at Babylon, L. I. Indeed, you can scarcely name a pleasant resort in the vicinity of New York which hasn't its liberal sprinkling of pros. this Summer. John P. Smith is entertaining quite a crowd at his prettily located cottage. Billy Birch, Will Royston, Bessie Sanson and Lilford Arthur are among the participators in John P.'s Virginia hospitality, and Harry Saint Maur and H. P. Lonsdale are near enough to join in an occasional game of lawn-tennis.

* * *

A letter has just reached me from the absent Harry Lee, which announces that he intended sailing from England by the *Berlin*, July 26, which will bring him here about Sunday next. "I have had," he writes, "a pleasant, and, I hope, profitable trip. Have seen England pretty thoroughly and glanced at the bright and dark sides of Paris. Yesterday I saw Bernhardt in Fedora—a truly great performance. I have closed with Brooks and Dickson, and shall, I am told, create the leading rôle in The Soldier's Wife. Brooks has a wonderful pull over here, and seems to have secured everything French and English that everybody else wanted. I haven't really had time to keep my partial promise to write you about the things I have seen; but when I am again at home and subsequent thought has shaped the things of which I am full, I will give you impressions of things that I fancy will interest you." This letter was written several days before Lee's departure. I hope he isn't keeping full all this time merely for the purpose of emptying his impressions on his return.

* * *

Another disgraceful row took place on the Square, one night last week, in which a well-known actor was mauled badly. This is the fourth or fifth affair of this kind which has happened since the close of the last season. The place is a nuisance without its constantly recurring brawls, but these are giving it a notoriety which in a short time will rival that enjoyed by the unsavory haunt presided over by Mr. Billy McGlory. When will the "Rialto" be abolished in favor of a respectable Actors' Exchange? When the millennium arrives, from present indications.

* * *

I met Joseph Brooks the other day when he informed me that he would shortly move his offices from the commodious and handsome place in Twenty-third street up to the Standard Theatre. When I asked him the reason for this change of base he replied: "I move to get away from bores. In the present offices they can assail me without mercy, for I am at a disadvantage and they can reach me at all times. In the theatre I'll be safer, for there I can erect barriers which they'll find it impossible to pass. They have worried me almost into my grave, and I don't propose to stand it any longer." I can sympathize deeply with Mr. Brooks. Perhaps no one knows better than myself what it is to have these familiars constantly buzzing around. Their own time having no value whatever, they imagine everybody else's time is similarly worthless. I have often thought, after enduring a siege from one of these perambulating nuisances, that I'd send a note to the rector of the Little Church Around the Corner begging him to add to the Litany the words "From the agony of bores," so that I might with sincerity from the depth of my heart respond regularly every Sunday morning, "Good Lord deliver us!" Whether there be any efficacy in prayer or not that would at least afford some relief to the sorely tried Usher.

* * *

Although the stupefying dullness of the Midsummer interregnum hangs over the theatres, in some of them the scene is busy enough each day. Workmen are transmogrifying the Bijou, and the new building is being rushed forward with great rapidity. I doubt, however, if it will be ready for business until the season has got well started. John Stetson's carpenters and decorators are hard at work on the interior of the Fifth Avenue. The new dress-circle has been laid out, and the entrance to Broadway is being made. When the alterations are completed the theatre will look like a new affair. The Standard is undergoing very extensive re-arrangement. Brooks and Dickson are altering it to such an extent that the *habitues* will scarcely recognize it. In answer to mild hints that the cosy theatre has been unlucky, they say (and with a good deal of justice): "The Standard doesn't deserve that reputation. It has had as many successes as the best of our theatres, and it has, of course, suffered its share of failures. A house that has Pinafore, Billee Taylor, Patience and Iolanthe on its record is not unlucky."

* * *

Good news for up-town *bon vivants*. The Casino restaurant—on the ground floor—will be completed by the 1st of October. I hear that Kinzler, of the Brunswick, has leased it, so the success of this department from a culinary point of view is a foregone conclusion. Besides the Casino supper-others, the restaurant will attract parties of opera-goers from the Metropolitan across the way.

* * *

Irving is not going to have a monopoly of the spectacular Shakespearean business this season. Rose Eytinge, under the management of Cyril Searle (who gives up acting for the present to look after the ducats at the front door), will tour the country in a notable revival of A Winter's Tale. The scenery will be gotten up on a scale of great magnificence, and the piece acted by a company specially selected. New Yorkers will have a glimpse of the production for three weeks at Max Strakosch's theatre as it flits through this region in November. A Winter's Tale has not been done here since twelve years ago, when it was clumsily put on at Booth's, with Barrett and Miss Clifton in the cast.

* * *

A Daniel brought to judgment! The proprietor of the Providence *Telegram*—a journal whose peculations from THE MIRROR columns I have frequently had occasion to take in hand—has been arrested for libel and held by Judge Blackwood to await the action of the Grand Jury. Personal journalism doesn't pay.

* * *

And still they are wafted this way. A new dramatic paper started in San Francisco has just arrived. The profession in that city have cause for joy, in the fact that the new candidate for their favor on its face gives no evidence of having any right whatever to exist. The lines on which the publishers propose to conduct the sheet may be gathered from the salutatory, which contains the following passage: "Journalism of a dead-and-live sort, no matter what its class, is sure to succumb to the inevitable, sooner or later, in these progressive times, when the people want to know all that is going on. In things musical and theatrical we propose to let the people know just what is going on. Facts are public property, and it is our purpose to deal strictly with facts whether they may prove pleasant or otherwise." In other words, the projectors mean to cater to lovers of scandal. There is no field for a blackguard paper—even in San Francisco.

* * *

The papers have been exercising themselves over the case of Augusta Sohlke, the retired danseuse. An explanation of the Fund's connection with this matter is made elsewhere by Aaron Appleton, who takes occasion also to defend himself from charges that have been preferred against him. The Fund has done all that it is required to do in this instance—more, in fact, for it is by no means certain that Sohlke was a worthy object of assistance. Mr. Appleton, since he has been connected officially with the Fund, as examiner and reporter, has acquitted himself of his thankless duties excellently. He is not in love with the position, however, and he assures me that as soon as possible he will obtain a release from it.

* * *

Some people are foolish enough to grumble because the Fund does not dispense permanent aid to its applicants. It was not started for this purpose. The old Dramatic Fund pensions its members; but the Actors' Fund is expected only to afford temporary relief in cases of urgent distress. Give this much-maligned charity its due.

The Sequel to Two Divorces.

The sequel to the two divorces which exercised the gossips last week took place at Denver, Col., Tuesday morning, when Osmond Tearle and Minnie Conway were married. The event was not altogether unexpected; but its precipitation caused considerable surprise. Miss Conway was on her way West with the the Union Square company and Mr. Tearle was playing in Denver with the Silver King company. The divorces procured last week were chiefly the result of an attachment that had sprung up between Wallack's leading man and Shook and Collier's leading lady, and Tuesday's ceremony was the earnest desire of both parties to the contract.

A dispatch giving the particulars of the affair was received on Tuesday night by a member of Wallack's company who is in this city and who enjoys whatever distinction may attach to the privilege of being Mr. Tearle's bosom friend. To a MIRROR reporter he said yesterday:

"We all knew George would marry Minnie as soon as he got his release. He has been very fond of her for some time. The wedding was most select and everything was done in good taste. Miss Coghlan presided over the affair. The ceremony took place in her apartments at the Windsor Hotel in Denver and after it was over the assortment the happy bridesmaid groom and a few of their friends at breakfast. Miss Conway is a pretty girl and Tearle is a handsome man. They will make a capital couple."

"Do you think Mr. Tearle's friends will applaud his conduct throughout this business?"

"Why not? Hasn't he done what any square man would have done under the circumstances?"

Perhaps he has; but there may be two opinions on that point. At all events, a scandal which has had its full measure of notoriety has been terminated, and the profession need anticipate no more unjust discomfit on its account—for the present at least.

The Kiralfys' Productions.

Bolossy Kiralfy passed long enough at the Excelsior rehearsal yesterday morning to give a MIRROR reporter the following information:

"In addition to our huge company in Excelsior, we will have two on the road. One begins its season Sept. 3, in Toronto; the other opening is not decided upon. This second company returns to New York to present an entirely new spectacular production during the holidays. Pyck has been in readiness for some, but is not to be produced yet. My brother Imre has brought over a lot of foreign talent for Excelsior. We have one hundred and forty dancers engaged; twenty-eight are Italian male dancers, twelve serpentines and six premieres.

"Excelsior is a spectacular ballet production, showing a conflict between Obscurity, or the powers of darkness, and the Light of Progress by means of pantomime. Excelsior has three acts and twelve scenes. We will put it on in as good style as the original at the Eden Theatre, Paris.

"The arrangements for Excelsior are very expensive, and no people could be found to attempt it in Europe; so the Eden directory had to raise 32,500f. before a production could be had. We have secured most of the Parisian effects, and in addition had to pay steamer fares. We have been having costumes made here for the last two months."

The Sohlke Case.

Despite the deep concern of the daily press, and the efforts made to drag the Sohlke case into the mire of scandal, there is really very little in it. By her appeal to the press, the unfortunate woman created a momentary sensation, and the city editors made the most of it. Aaron Appleton, the treasurer of the Actors' Fund, was seen by a MIRROR reporter yesterday, and asked to give his version of the trouble.

"I have kept silent in the matter," said Mr. Appleton, "because the complainant was a woman. At the time she sent her extraordinary appeal to the press, and threatened suicide if it was not answered, she was receiving eight dollars a week from the Fund. This my receipts will show, and I invite inspection. I paid this money in person every Friday. I called to see her on the day her case was brought to my notice. I could only investigate; I could not give her money just then. She told me that she was starving; but Mrs. Louisa Eldridge informed me that on that very day she had given her five dollars. Mme. Sohlke is receiving nothing from the Fund now, as it extends only temporary relief. This relief business is misunderstood by the press and public. We pay out money only while urgent necessity lasts; there is no list of pensioners. If those who are harping on the Sohlke case will only call at the Fund offices I will be pleased to show them just what has been done in her aid. The poor danseuse, Venturoli, is still being cared for by the Fund. Here is a case of extreme necessity. All the facts in the Sohlke case have not been printed, and it is better that they should not be."

Still a Boy.

John A. Ellsler expects his daughter Effie to arrive from Europe Saturday, when Joseph Brooks has arranged for a towboat party to receive her down the harbor:

"I may be a severe critic," said Mr. Ellsler, "but from what I can gain of the plot and title of Effie's new play, La Justice, it is my opinion that she will not make a success of it. As Hazel, she is well enough; but as the heroine that play calls for, it's not in her. She lacks the proper dignity, although I may be disappointed. Still, if that is not a success, Mr. Brooks has another piece ready for her, and her Hazel Kirke reputation will be in her favor."

"How are things out West?"

"Nearly everything settled. My Pittsburg house—the best one there—is in good shape, and even the old Academy at Cleveland is booked full to April. My attractions there for this season are such that they will not interfere with either the Park or Euclid. Mr. Hartz's theatre will compete with the Euclid; but should he endeavor to do so with the Academy, then he must lower the grade of his house to that of a second-class theatre."

"Has Miss Annie decided upon anything?"

"Not yet; and it will be difficult for her to do so. She is full of fun and music, but her *petite* figure is against her. She is a queer little body, for there are so many places she might fill, but so few she could acceptably, and all on account of her size."

"When do you leave?"

"Next Monday. I enjoy meeting the boys here on the mart. As long as the Lord lets me live I intend being a boy."

TELEGRAPHIC NEWS

Miss Jennings' Debut.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, August 1.—Miss Jennings, the New Bedford lady, made her début at the Grand Opera House, Monday night, appearing as Lady Audrey in Eric Lyons. The support was very effective, and the performance a whole was satisfactory in the highest degree. The support was of the regulation stock company. Eric Lyons is announced for the week, but the bill may be changed to Two Orphans for the last three nights.

Cheap Opera in Providence.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, August 1.—Conly Comic Opera company, which had closed a successful season in Brooklyn, opened at the Opera House on Monday night. The opera is given at less than Uncle Tom prices, and the performance was very effective. Miss Lillian Conly was the star, and the performance as a whole was satisfactory in the highest degree. The support was of the regulation stock company. Eric Lyons is announced for the week, but the bill may be changed to Two Orphans for the last three nights.

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A New Star's Home Welcome.

[BY TELEGRAPH TO THE MIRROR.]

MT. VERNON, O., August 1.—Little Rose's benefit here was an ovation. Citizens presented her with a watch and chain. Business was pronounced best night.

Louise Sylvester's New Play.

[BY TELEGRAPH TO THE MIRROR.]

CHICAGO, August 1.—The drama written by E. A. Barron and Morgan Bates for Louise Sylvester was produced for the first time on any stage, at the Grand on Monday night. It drew a large first-night audience, and will probably be a success. The cast was as follows: Sincerity Wesley, Louise Sylvester; Harold Wilmot, Forrest Robinson; Colonel Mark Trafton, Mr. Fenno; Bibb Sanderson, John A. Lane; Jerry Biddeford, George G. Morris; Jack Wesley, Harry Hastie; Silas Barry Maxwell; Jim Peters, Mr. Sanderson; Belle Trafton, Helen Sedgwick; Hiram Blakemore, Lottie Allen; Samantha Wesley, Miss Lane.

The drama is in five acts, and the scene is laid in North Carolina. Mountain life and mountaineers are introduced. The heroine, Sincerity Wesley, is an innocent result of the secession. The rifle pen will subsist to Miss Sylvester. The play possesses a good deal of merit, and is far above the average of the backwoods plays. It was received enthusiastically, and much of the scenery was finely painted.

The World is drawing but fairly at the Vichor's. The Americans have closed their season at Hooley's, abruptly closing the theatrical season. Georgie Woodthorpe is at the Windsor, appearing in her own play. The Butterfly, which she has been playing in the interior. Business is fair. The Thatcher concerts are still drawing large audiences.

Annie Russell's Ambition.

Another of the stars of the Madison Square firmament has disappeared. The original Esmeralda, Miss Annie Russell, has severed her connection with the Mallory management. Miss Russell, writing from Green Point, Mass., says:

"I certainly do not intend to play Sweet the coming season, and have withdrawn from the Madison Square Theatre because of the hardships of constant travel. I am fully determined, for the sake of study, to remain in New York if possible. I have had little opportunity to observe different professional people and their methods, and wish to continue in my profession with a good understanding of these things. I am too far removed from New York to know just what my future will be, and at present am more devoted to the delights of sea and air. Sept. 1 will find me prepared to make my determination a reality. A great many people are engaged by the Madison Square management; few plays are produced; naturally some get tired of waiting for opportunities. I leave them with the best possible understanding, and were I to travel would prefer to do so for them. Of the offers I have so far received, none [illegible] with my desires as a position with [illegible] lack or any New York stock [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Castlemaine in town a few days ago.—Ida Mulle, of Hyde's co., has been visiting her sister May, who is with the Castlemaine co.—Since Sunday, 5th, your correspondent will take in Cape May.

TEXAS.

GALVESTON.

Your correspondent visited the new Harmony Opera House the other day, in company with Mr. Spencer's agent. On entering you pass through a 30-foot entrance into a spacious marble-tiled lobby, from which two grand stairways lead to the auditorium, which is finished in the latest approved style. The house has a stage sixty feet, with a height of 65 feet to the rigging-loft; a proscenium opening 30x35, and ten large and comfortable dressing-rooms. The curtain, which is a fine piece of work, represents the play scene in Hamlet. The decorations are in the Renaissance style, while in the panels of the walls are portraits of Booth, Anderson, McCullough, Jefferson, Wallack, Charlotte Cushman, Lotta and Sarah Bernhardt. The curtain, scenery and decorations are by Gus La Coste, an artist of no mean ability, while the stage was fitted up by Al. Perry, well known in New York as a fine stage carpenter. The seating capacity is as follows: Parquette, 700; dress-circle, 400; total, 1,100. The management has been intrusted to L. E. Spencer, who for the past three seasons was manager of the Tremont Opera House. Mr. Spencer is in New York now, looking for his house, and expects to open it in the latter part of September.

The Tremont Opera House is being renovated out and out; scenery retouched and a new drop-curtain being painted, which, when completed, will represent a view of the city of Rome from the Vatican.

UTAH.

SALT LAKE CITY.

Salt Lake City Theatre (Caine and Clawson, managers): Notwithstanding the extreme heat, The Silver King opened July 23 to a house literally packed from pit to dome. The audience were enraptured with the performances, and Rose Coghlan and Osmond Tearle were several times called before the curtain. The scenery carried by the co is very fine and received its share of applause. Altogether the King was a grand success. It will be played against the circus 25th and 26th, and Romance of a Poor Young Man 27th.

Item: Jeanneheit plays Deborah one night (1st) at Waller's Grand Opera House. She is very popular here and will have a full house.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor): Will be opened 20th by the Barlow-Wilson Minstrels. During the Summer all the scenery has been retouched by a skillful artist from New York, who has besides painted several new sets. The interior of the building has undergone some slight alterations, which greatly improves its seating arrangements. Mr. Van Wyck, who is at his Summer house in Fishkill, New York, will return before the opening night. In the meantime S. S. Kelley, the treasurer, is in charge.

Item: It is understood that W. D. Powell, of the Richmond Theatre, will open the old Opera House on the east with Thatcher, Primrose and West's Minstrels. Some lively competition may be looked for. While the Academy is the better house of the two, the Opera House, by the expenditure of a little money, can be made very attractive and be rented at half the cost of the former. It is not safe to predict who will win in case of a fight.

WISCONSIN.

MILWAUKEE.

Schlitz's Park Theatre (Jacob Litt, manager): Catches crowds. Hess' Opera co. closed its successful Summer engagement July 21 and departed for Denver. The Chicago Ideal Opera co., 23d and 24th, in Patience and The Sorcerer, filled the place to overflowing. The co. is mostly the old Church Choir co. They were to return 27th and 28th.

The New Grand: The Grand Opera House will be in readiness for opening on the 27th. Milwaukee will then possess one of the handsomest, best arranged and safest amusement halls in the country, second to none in any of the Eastern cities. There will not be a poor seat in the house. The seating capacity will be 1,780, an increase of 300 seats over the old hall. The stage is of extra large size, the dimensions being 60x42 feet, with a rigging-loft fifty feet in height. Adjoining the stage at either side are the star dressing-rooms, which will be fitted up with all necessary conveniences, and on the upper floor, extending the entire length of the hall on the Oneida street side, a suite of eight or ten dressing-rooms have been arranged where a hundred people can be accommodated. Underneath the stage a large room will be expressly fitted up for minstrel men, ballet-girls and supers. A large door opens on River street in the rear of the stage, through which a team of horses or a steam engine, if needed, can pass. Two entrances from the side wings to the front of the stage have been constructed, designed for responding to encores without raising the curtain. Over $30,000 will have been expended in the transformation. Robert J. Harper has just returned from New York, where he has inspected the decorations of the Casino, with a view to adopting some of the designs in frescoing. Louis Kindt has been engaged as stage carpenter and master mechanic, and W. J. Gunning and Joseph Hart as scenic artists. The season will open on the 27th, with McKee Rankin in Cast. The Opera House was opened in the Fall of 1871 by Mr. Rankin in the same play. During this engagement elegant souvenir programmes will be provided, containing the old and new cast of characters, with a brief history of the whereabouts of each actor since 1871. The engagement will continue one week, and the probabilities are that Evelyn Foster, or rather Miss Evelyn Smith, Winfield Smith's daughter, who made her debut at Chicago recently, will appear one evening in Camille. In addition to booking up to next June, Manager Marsh is engaging some of the more permanent attractions for '83-'84.

OSHKOSH.

New Opera House (R. L. Marsh, manager): Grand opening 9th, by Hess' Opera co. in Bohemian Girl. The co. will give four performances—9th; Bohemian Girl; 10th, Pinton; 11th, matinee, Chimes of Normandy; evening, Fra Diavolo. Seats sell at 75 cents, $1.00, $1.50 and $2.00 for season. It is expected that Abbie Carrington will be with the co.; but her appearance is doubtful. This house has been built by a stock company at a cost of $40,000. Seating capacity, 1,000. Decoration is being done by J. F. Waldo, an Oshkosh artist, who is highly appreciated at home. L. Kindt, of Kenosha, is doing the curtain and scenery; and his son, William Kindt, is doing fine work as stage carpenter. The house will be managed by R. L. Marsh, of Milwaukee, with Jacob Litt, also of Milwaukee, as associate manager.

BELOIT.

Goodwin's Opera House (S. I. Goodwin and Son proprietors): Tony Denier's Humpty Dumpty co. opens the season in Beloit 29th. With the exception of a few minor repairs and improvements, no change will be made in the Opera House this Summer.

RACINE.

The Opera House (Charles Beebe, manager): [illegible] but a few months old, has never [illegible] supply of ice plows; but now that the [illegible] season, it has been wisely decided to furnish the stage with proper scenery. M. B. Curtis, in Sam'l of Posen, opens the house Sept. 6.

PORTAGE.

Dullaghan's Opera House (Jas. Dullaghan, manager): July 23, Lottie Jackson, a local singer, was given a benefit, and notwithstanding the rainy weather, had a very fair audience. Miss Jackson has a fine voice and makes a nice appearance. She has signed with a light opera co. for a principal part.

Item: The Opera House will be opened Fair day, Sept. 19, by Harry Webber's Nip and Tuck co. The co. play 19th, 20th and 21st.

MADISON.

Opera House (George Burroughs, proprietor): The Chicago Ideal Opera co. came July 26, presenting Iolanthe. The house was well filled. A few members of the co. are special favorites in this city. The opera was not represented so satisfactorily as were former compositions by the Church Choir co. Mrs. Jessie Bartlett Davis did not appear. This was a serious disappointment, and of which no explanation was made. Lottie Cruikshank filled the place of Mrs. Davis. The chorus could be much improved.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Cartland-Murray co., in Romeo and Juliet, July 24. Never before has any play here been listened to so attentively; the gallery gods were unusually quiet during the acting of this excellent co. Hearty encores and recalls followed each act. Anna Page has left the co. and will shortly return to Chicago, and Emily Stowe will fill her place. Flowers of the Forest was given 25th; Camilla-Urso Concert co., 28th.

Item: J. C. Vale, advance agent for Camilla-Urso, is in town. He reports business entirely satisfactory.

WYOMING.

CHEYENNE.

Cheyenne Opera House (D. C. Rhodes, manager): Maude Granger, 16th, in Second Love, to a $500 house and disappointed audience. Thorne's Black Flag, 21st, to a large and delighted audience. The Silver King was announced for 28th.

CANADA.

TORONTO.

Everything in the dramatic line has been very dull the past week. J. H. Reunie's Boston Opera co. were to have appeared at the Zoological Gardens week of July 30 in Billee Taylor, but the engagement has been cancelled. The Holman Opera co. will return 3d and play a short season.

HAMILTON.

Barnum's Circus drew an immense crowd July 23. The crowd was so great that thousands were turned away, while some 30,000 gained admission. The death of Prince, the $20,000 performing elephant, which happened here, proved a great advertisement. This was the second time this season that they could not accommodate the public, the other occasion being in Montreal.

Thatcher, Primrose and West's Minstrels appear here 3d. This is the first attraction of the season. Manager Spackman has got his house in proper shape for the opening. The Academy of Music is undergoing repairs.

HALIFAX.

The Lytell co. closed a successful three weeks' season in Lights o' London. Mr. Lytell and local manager Clarke put the different plays on the stage in a superb manner, especially the Madison Square pieces. The studio scene in Esmeral a won much praise from press and public, and J. H. Alliger, who arranged it, received his share of the credit. The co. left on Saturday night for St. John, where they will produce Lights o' London with the same scenery used at the Academy.

Next week Manager Clarke will have the Standard English Opera co. and no doubt have large business, as it is five years since we have had anything but trash in the shape of opera.

Manager Clarke will go to New York shortly to join the Chanfraus. This will be Jimmy's fifth season with this co. Ariel, the Flying Dancer, is summering here.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Katie Putnam held the boards the past week. The audiences were very good, considering the hard times and the warm weather. Miss Putnam is a great favorite here. Her singing was highly appreciated and warmly applauded. Martin, the Wizard, was to come July 23 for the week.

Items: R. Gorrie, of the Princess, is at present in your city booking.—Miss Putnam closes her season in Fargo next week and opens in Chicago 23d.—The Emma Abbott Opera co. is heading this way.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY (Ed. L. Bloom, business manager): Philadelphia, August 27, week; Baltimore, Sept. 3, week; Washington, 10, week; Louisville, 17, week; N. Y. City, 24, two weeks.

ALDRICH AND PARSLOE (A. Zabriskie, business manager): Minneapolis, August 27, week; St. Paul, Sept. 3, 4, 5; Lacrosse, Wis., 6; Dubuque, Ia., 7; Cedar Rapids, 8.

ANNIE PIXLEY (Robert Fulford, manager): Columbus, O., Sept 3, week.

ANTHONY AND ELLIS' UNCLE TOM CO: Waterbury, Ct., 21.

AUGUSTIN DALY'S COMPANY: San Francisco, 16, four weeks; Salt Lake, August 23, 24, 25.

AGNES WALLACE-VILLA (Sam B. Villa, manager): Reading, Pa., August 25.

BUNCH OF KEYS (Frank Sanger, manager): Columbus, O., Sept. 3, week.

BUNCH OF KEYS (Dudley McAdow, manager): Elmira, N. Y., Sept. 3.

BLACK DWARF CO. (J. H. Browne, manager): St. Louis (People's), 25, week; St. Joe, Mo., Sept. 6, 7, 8; Atchison, Kas., 10, 11, 12; Council Bluffs, Ia., 13, 14, 15; Topeka, Kas., 17, 18, 19; Kansas City, 20, 21, 22.

BOSTON THEATRE CO.: Chicago, August 23, two weeks.

BERTHA WELBY (H. A. D'Arcy, manager): Philadelphia, Sept. 3, week.

BARNEY MCAULEY: Ogdensburg, N. Y., Sept. 3.

BARRY AND FAY: Holyoke, Mass., August 27.

BAKER AND FARRON (L. E. Weed, manager): Cohoes, N. Y., August 27; Bradford, Pa., Sept. 3.

BARTLEY CAMPBELL'S SIBERIA: Philadelphia, August 27.

CHARLES FOSTELLE (Mrs. Partington): Boston (Oakland Garden), August 20, week.

C. B. BISHOP: St. Louis, Sept. 3, week.

CHARLOTTE THOMPSON (F. L. Verance, business mgr.): Portland, Me., August 27, 28; Bangor, 29, 30; Lewiston, 31, Sept. 1; Montreal, 3, week; Burlington, Vt., 10, 11; Manchester, N. H., 12; Nashua, 13; Lowell, Mass., 14; Lawrence, 15; Worcester, 17; Meriden, Ct., 18; New Haven, 19, 20; Holyoke, Mass., 21; Northampton, 22.

CLAYBURGH'S CREOLE CO. (T. D. Marks, business mgr.): Saratoga, N. Y., August 27, 28; Ft. Edward, 29; Glens Falls, 30; Middletown, Sept. 3; Scranton, Pa., 6; Pittston, 7; Wilkesbarre, 8.

CHANFRAUS (C. W. Tayleure, manager): Boston, Sept. 3, two weeks.

CARRIE SWAIN: Fitchburg, Mass., Sept. 10.

DEVIL'S AUCTION (Frank Gardner, manager): N. Y. City (Fourteenth Street), August 20, two weeks.

DENMAN THOMPSON: Rockland, Me., Sept. 3; Lewiston, 6.

DION BOUCICAULT: Cleveland, O., Sept. 3.

EDGAR SHAKESPEARIAN CO. (Mazo Edwards, manager): Chicago, August 13, two weeks; St. Louis (Pope's), 27, week.

FRANK MAYO (S. Corbyn, manager): Buffalo, Sept. 3, 4, 5; Hornellsville, N. Y., 7; Bath, 8; Penn Yan, 10; Binghamton, 11; Scranton, Pa., 12; Pittston, 13; Wilkesbarre, 14; Williamsport, 15.

GUS WILLIAMS (J. H. Robb, manager): Detroit, 27, week.

FLORENCES: Philadelphia, Sept. 24, week.

F. B. WARDE (W. R. Hayden, manager): Detroit, August 27, week; Fremont, O., Sept. 3.

HAVERLY'S SILVER KING CO. (W. H. Brown, manager): Brooklyn, August 27, week.

HARRY WEBBER: Rockford, Ill., August 7.

HANLONS (John G. Magie, business manager): Cincinnati (Robinson's), Sept. 3, week; St. Louis (Olympic), 17, week; Louisville, 24, week; Milwaukee, Oct. 1, week.

HARRY MEREDITH'S RANCH 10: Bangor, Me., August 23; Portland, 26; Manchester, N. H., 27; Worcester, Mass., 24.

HARRY LACY'S PEAVINE'S WIFE CO.: (Emily Rigl: Chillicothe, O., August 30.

HARLEY'S MCHOSKEY'S INITIATION CO.: Philadelphia, August 20, week; Brooklyn, Sept. 3, week.

HAVERLY'S STRATEGISTS CO.: Harlem, N. Y., August 27, week.

HARRY LACY'S PEAVINE'S WIFE CO.: Cincinnati, Sept. 3, week; Chicago, 10, week; St. Louis, 17, week.

HOWARD'S MILLIONAIRE'S DAUGHTER CO.: Chicago, Sept. 3.

JOHN DILLON (George W. Walters, manager): Kaukauna, Wis., 27; Geneva Lake, 28; Harvard, 29; Beloit, 30; Janesville, 24; Fort Atkinson, 25; Jefferson 27; Madison, 28; Watertown, 29; Fon du Lac, 30; Plymouth, 31; Oshkosh, Sept. 1; Milwaukee, 2; Manitowoc, 3; Appleton, 4; Neenah, 5; Waupaca, 6; Wausau, 7; Merrill, 8.

JOSEPH JEFFERSON (H. L. Taylor, business manager): N. Y. City, (5th Av.), Sept. 3.

JOHN T. RAYMOND (Ariel N. Barney, business mgr.): Chicago, Sept. 10.

JOHN E. INCE (Fun in a Boarding School): Oconomowoc, Wis., August 2, Watertown, 3; Fond du Lac, 4; Sheboygan, 6; Kenosha, 7; Racine, 8; Waukegan, Ill., 9; Palmyra, 11; Louisville, 13, week.

JENNIE VEAMANS (J. M. Hickey, manager): Connellsville, Pa., Sept. 3; Uniontown, 4; McKeesport, 5; Steubenville, O., 6; Urbana, 7; Greencastle, Ind., 8; St. Louis (Grand Opera House), 9, week.

J. Z. LITTLE: Cleveland, O., Sept. 3.

J. K. EMMET: Reading, Pa., Sept. 3.

JARRETT-RICE: Leadville, 6, 7, 8; Pueblo, 9; Trinidad, 10; Denver, 13, week; Hutchinson, Kansas, 21; Wichita, 22; Emporia, 23; Topeka, 24; Atchison, 25; Leavenworth, 27; Kansas City, 28, 29.

JOHN F. WARD: Pittsburg, August 20, week.

JOHN MCCULLOUGH (W. E. Conner, manager): Denver, August 20, week; Kansas City, Sept. 3, week; Minneapolis, 16, week; St. Paul, 17, week; Chicago, 24, three weeks.

KATE CLANTON (Spencer Conn, manager): Taunton, Mass., 27; New Bedford, 28; Newport, R., 29; Fall River, 30; Brockton, 31; Lynn, Sept. 1; Lawrence, 3; Manchester, N. H., 4; Lowell, Mass., 5; Fitchburg, 6; Worcester, 7; Holyoke, 8.

KATIE PUTNAM: Chicago, August 20.

KIRALFYS' EXCELSIOR: N. Y. City (Niblo's), August 20.

LAWRENCE BARRETT (Joseph Levy, manager): N. Y. City (Star Theatre), August 27, two weeks.

LEFMAN COMEDY CO.: Kokomo, Ind., August 8; Frankfort, 9; Rockville, 10; Indianapolis, 13, week.

LIGHTS O' LONDON (Co. A): N. Y. City, August 27, two weeks.

LOUISE SYLVESTER: Chicago (Gd. Op. House), July 30, week.

LIZZIE EVANS: Cincinnati, August 23, eight nights; Lafayette, Ind., Sept. 3, 4, 5; Terre Haute, 6, 7, 8; St. Louis, 9, week.

LISETTA ELLANI (Fun in a Boarding School): Indianapolis, August 13, week.

LYTELL'S AROUND THE WORLD CO.: Toronto, August 27, week.

LIGHTS O' LONDON (Eastern; E. Gardner, manager): Portland, Me., Sept. 3.

LIGHTS O' LONDON (Central; C. H. Keeshin, manager): Poughkeepsie, Sept. 3.

LIGHTS O' LONDON (Western; Walter Collier, Jr., manager): N. Y. City, August 27, two weeks.

LIGHTS O' LONDON (Southern; Charles Atwood, manager): Steubenville, O., August 27, 28; Urbana, 29, 30, 31; Sept. 1; Bellefontaine, 3, 4; Canton, 5, 6.

MAJILTONS: Boston (Globe), August 27, week; N. Y. City (14th St.), Sept. 3, week.

MARGARET MATHER (J. M. Hill, manager): Chicago, (McVicker's), August 27.

MINNIE MADDERN (Legrand White, manager): Crawfordsville, Ind., August 21; Rockville, 22, 23, 24.

M. B. CURTIS (E. C. Swett, manager): Racine, Wis., Sept. 6.

MAUDE GRANGER (Second Love): San Francisco, July 23, two weeks; Oakland, Cal., August 6; San Jose, 7; Sacramento, 8; Salt Lake, 9, 10; Denver, 13, week.

MODJESKA: Des Moines, Ia., August 30, 31, Sept. 1.

MARIE PRESCOTT (Alfred Joel, business manager): N. Y. City (Un. Square), 20, three weeks; Philadelphia (Arch), Sept. 10, week.

MCKEE RANKIN: Milwaukee, August 27.

MILTON NOBLES: Montreal, Sept. 10, week.

MARIE ZOE (French Spy): Jersey City, Sept. 3.

NEIL BURGESS (Fred Burgess, manager): N. Y. City (Pastor's), Sept. 3—Fall season.

ONLY A FARMER'S DAUGHTER (J. Frank, manager): New Brunswick, N. J., 28; Norfolk, Va., Sept. 3.

OUR SUMMER BOARDERS (Elliott Barnes, manager): Philadelphia (National), Sept. 17, week.

ROOMS FOR RENT: Providence, August 13, week.

RIAL'S TAKEN FROM LIFE CO.: Duluth, Minn., August 6.

RHEA (Arthur B. Chase, manager): St. Paul, August 27, week; Milwaukee, Sept. 3, 4, 5; Racine, Wis., 6; Rock Island, Ill., 7; Quincy, 8; Denver, 10, week; Ogden, Utah, 17; Salt Lake, 18, 19, 20, 21; San Francisco, 24, two weeks.

RICE'S SURPRISE PARTY (E. E. Rice, proprietor): Boston, August 27, week; St. Louis, Sept. 3, week.

ROSE EYTINGE (Cyril Searle, manager): N. Y. City (People's), Sept. 24, week; Newark, Oct. 1, week.

ROBERT MCWADE: St. Louis (People's), July 30, week.

ROLAND REED (Gustave A. Mortimer, manager): Boston (Park), August 27; Buffalo, Sept. 3, 4, 5; N. Y. City (People's), 10, week.

ROMANY RYE No. 1: Williamsburg, Sept. 3, week.

ROMANY RYE No. 2: Montreal, Sept. 3, week.

SMITH'S FURNISHED ROOMS CO.: Boston (Oakland Garden), July 30, week.

SCOTT'S CALAMITY JANE CO.: St. Louis, August 27, week.

SILVER KING CO.: Chicago, August 6, two weeks.

SOL SMITH RUSSELL: San Francisco, August 6, three weeks.

THORNE'S BLACK FLAG CO.: Pueblo, Col., 2, 3; Colorado Springs, 4—close.

TOURISTS (A. S. Pennoyer, acting manager): Baltimore, Sept. 3, week; Detroit, 10, 11, 12; Logansport, Ind., 13; Lafayette, 14; Decatur, Ill., 15; St. Louis (Gd. Op. House), 17, week.

TOURISTS SPECIALTY CO. (B. J. Kendrick, bus. agent): Flushing, L. I., August 9; Rondout, N. Y., 10; Newburg, 11; Boston, 13, week; Providence, 20, week.

T. W. KRENE: Chicago, Sept. 3.

UNION SQUARE CO.: San Francisco, August 13, six weeks.

VOKES COMEDY CO.: N. Y. City (14th St.), Sept. 10.

WYNDHAM COMEDY CO.: Rochester, Sept. 3; N. Y. City (Union Square), 10, three weeks.

W. J. FERGUSON (W. W. Kelly, manager): N. Y. City, Sept. 3, two weeks; Philadelphia (Chestnut St.), 17, week.

W. J. SCANLAN (W. H. Power, manager): Detroit, Sept. 3, week.

WHITE SLAVE CO. (Harry Kennedy, manager): N. Y. City (Windsor), August 13, week; Philadelphia, 27, week; Pittsburg, Sept. 3, week; E. Liverpool, O., 10; Wheeling, W. Va., 11, 12, 13, 14; Steubenville, O., 15.

WOODWARD'S UNCLE BILL CO.: Bridgeport, Ct., August 30.

OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: Oshkosh, Wis., August 9, 10, 11.

ABBOTT OPERA CO.: Des Moines, Ia., August 20, week; Streator, Ill., 27; Duluth, Minn., Sept. 5.

ALICE OATES: New Orleans (Spanish Fort), Summer season.

BRIGNOLI-BEECHER CONCERT CO.: Saratoga, August, 1, 3, 4.

CHICAGO IDEAL OPERA CO.: St. Paul, August 1, 2, 3, 4; Minneapolis, 6, week; Rock Island, Ill., 17.

CAMILLA URSO: Brandon, Man., 2, 3; Winnipeg, 4; Portage La Prairie, 6; Brainard, Minn., 7; Duluth, 8; Sheboygan, 18.

CORINNE MERRIMAKERS: Worcester, July 30, week; Boston (Oakland Garden), August 6, week; Providence (return), 13, week.

FORD'S OPERA CO.: St. Louis, June 4—Summer season; Louisville, August 13, week.

FAY TEMPLETON CO.: Des Moines, Ia., August 23, three nights.

GRAU'S FRENCH OPERA CO.: N. Y. City (5th Av.), Sept. 10.

GORMAN'S CRITERION OPERA CO.: New Orleans (West End Pavilion), July 2—Summer season.

GRAU'S OPERA CO.: Rochester (Pavilion Theatre), July 30—Summer season.

HOLMAN OPERA CO.: Toronto, August 3, week.

HUNGARIAN GYPSIES: Cleveland (Haltnorth's), August 13, two weeks.

JOHN HOWSON'S CO.: Boston, July 23, three weeks.

KEMPA LADIES' ORCHESTRA: Cleveland (Haltnorth's), July 30, two weeks.

LIZZIE ST. QUINTEN: St. Louis (Pickwick), July 16—Summer season.

MCCAULL'S OPERA CO.: New York (Casino), June 11—indefinite time.

N. Y. STANDARD OPERA CO.: Halifax, N. S. (Academy) July 30, two weeks.

THEODORE THOMAS' ORCHESTRA: Chicago, July 9, five weeks.

WHITELEY'S HIDDEN HAND CO. (John Whiteley, mgr): Lima, O., August 9.

WINSTON-GORDON OPERA CO.: Baltimore (Academy of Music), June 18—Summer season.

MINSTREL COMPANIES.

BARLOW-WILSON: (H. G. Clapham, manager: Milwaukee, August 9, 10, 11; Norfolk, Va., 20.

ARMSTRONG'S: Charlotte, N. C., August 31; Macon, Ga., Sept. 6.

CALLENDER'S NEW COLOURED (William Welch, mgr.): Salt Lake, 2, 3, 4; Virginia City, Nev., 7; Carson, 8; Reno, 9; Sacramento, 10, 11; San Francisco, 13, four weeks.

CARLETON'S IRISH LEAGUE: Philadelphia (Lyceum), August 27, week.

DUPREZ AND BENEDICT'S (C. H. Duprez, manager): Gloucester, Mass., August 20.

HAVERLY'S MASTODON: New Haven, August 9; Hartford, 10; Springfield, 11; Boston (Museum), 13, week.

HEYWOOD'S: Waterloo, Ia., August 21.

HAVERLY'S NEW (Kit Clarke, manager): Long Branch, August 20.

THATCHER, PRIMROSE AND WEST'S (G. H. Clapham, manager): Hamilton, Ont., August 27; Buffalo, N. Y., 3-5; Rockford, Pa., 6; Elmira, 7; Rochester, 8; Syracuse, 9; Baltimore 13, week.

VARIETY COMPANIES.

CASTLE'S CELEBRITIES: Chicago, August 25 week.

EVANS, BEVANT AND HOEY'S METEORS: Boston, August 27, week.

IDA SIDDONS' MENTERIAS: N. Y. City, July 23, two weeks.

TONY PASTOR'S OPEN CO.: Rondout, N. Y., August 6; Saratoga, 7, 8; Gloversville, 9; Syracuse 10; Binghamton, 11; Elmira, 13; Rochester, 14; Buffalo, 15; Cleveland, O., 16; Dayton, 17; Cincinnati (Heuck's), 18, week; Indianapolis, 23; St. Louis (Olympic) 26, week.

SHERIDAN'S SPECIALTY CO.: Catskill, N. Y., 2, 3; Kingston, 6; Rondout, 7; Fishkill, 8; North Adams, Mass., 9, 10.

MANCHESTER-JENNINGS CO. (H. W. Williams, proprietor): Pittsburg (Academy), Sept. 3, week; Buffalo, 10, week; Cincinnati, 17, week; Milwaukee, 24, week; Chicago, Oct. 1, two weeks; Indianapolis, 15, week.

PAT ROONEY CO: Philadelphia (National) August 27, week.

MISCELLANEOUS.

BARON SHAMAN (magician): Portsmouth, O., Sept. 3-5.

EQUINE PARADOX: Philadelphia, Sept. 17, two weeks.

TONY DENIER'S HUMPTY DUMPTY: Elgin, Ill., 27; Beloit, Wis., 29.

MORRISSEY'S HIBERNICONS:

CIRCUSES.

ADAM FOREPAUGH'S: Malone, N. Y., 2; Potsdam, 3; Ogdensburg, 4; Watertown, 6; Oswego 7; Rome, 8; Little Falls, 9; Utica, 10; Norwich, 11; Binghamton, 13; Cortland, 14; Syracuse, 15; Auburn, 16; Geneva, 17; Ithaca, 18; Elmira, 20; Watkins, 21; Penn Yan, 22; Canandaigua, 23; Rochester, 24; Albion, 25; Buffalo, 27; Lockport, 28; Batavia, 29; Dansville, 30; Bath, 31; Hornellsville, Sept. 1; Olean, 3; Bradford, Pa., 4; Bushkirk, N. Y., 5; Erie, Pa., 6.

BARNUM'S: Mansfield, O., August 2; Lancaster, 3; Washington C. H., 4; Chillicothe, 6; Ironton, 7; Portsmouth, 8; Gallipolis, 9; Parkersburg, 10; Marietta, 11; Pittsburg, 13, 14; Youngstown, O., 15; Steubenville, 16; Keaton, 17; Akron, 18; Cleveland, 20; Norwalk, 21; Fremont, 22; Lima, 23; Piqua, 24; Muncie, Ind., 25; Cincinnati, 27, 28, 29, 30; Covington, Ky., 31; Lexington, Sept. 1; Louisville, 3, 4; Columbus, Ind., 5; Lafayette, 6; Logansport, 7; Ft. Wayne, 8; Evansville, 10; Vincennes, 11; Terre Haute, 12.

CODY AND CARVER'S WILD WEST: Brooklyn (Prospect Park Fair Grounds), July 30, three weeks.

COLE'S: Lansboro, 2; Austin, 3; Mason City, Ia., 4; Marshalltown, 6; Ottumwa, 7; Council Bluffs, 16.

DORIS': Salem, Mass., August 31; Natick, 4; Southbridge, 6; Webster, 7; Pullman, Ct., 8; New Britain, 9; Danbury, 10; Waterbury, 11; Derby, 13; Bridgeport, 14; Stamford, 15; Mt. Vernon, 16.

O'DALE STEVENS': Boston, July 30, week; Brooklyn, August 6, three weeks.

ROBINSON'S: Carson City, August 10.

SELLS: Frankfort, August 2; Rockville, 3; Brazil, 4; Greencastle, 6; Bloomington, 7; Salem, 8; Bedford, 9; Washington, 10; Seymour, 11; Madison, 13; Franklin, 14; Martinsville, 15; Shelbyville, 16; Lebanon, 17; Greensburg, 18; Rushville, 20; Cambridge, 21; Greenville, O., 22; Urbana, 23; Lancaster, 24; Xenia, 25; Circleville, 27; New Lexington, 28; Coshocton, 29; Denison, 30; Cadiz, 31; Washington, Pa., Sept. 1.

VAN AMBURGH'S: Sioux Rapids, Ia., August 2; Storm Lake, 3; Newell, 4, Sac City, 6; Odebolt, 7; West Side, 8; Denison, 9; Defiance, 10; Harlan, 11

London News and Gossip.

LONDON, July 17, 1883.

In my last letter I spoke of Oscar Wilde's anticipated lecture rather irreverently. I beg his pardon, through THE MIRROR, as I also did verbally last evening when I had for the first time the pleasure of meeting and of conversing with him. To those who know him, I need not say that I never found a more genial, gentlemanly man in all of my travels, nor one to whose conversation I could listen with more pleasure. The lecture on "Impressions of America," delivered at Princess' Hall, and to which I referred last week, was of course a mere outline sketch, as his impressions during four or five months could only be sketched in a two hours' lecture.

He began by saying that he found, upon arriving in America, plenty of horrid chimney-pot hats, but no rags, which spoke well for the prosperity of the country. Everyone seemed to be in a hurry, consequently he thought it could not be a land of romance. He discovered the truly beautiful where we had least tried to produce it, viz., in the great bridges and in the water-works at Chicago, and I was delighted to find that he appreciated the wondrously beautiful effects of the electric lights in Madison and Union Squares when they reflect the foliage down upon the pavement, giving the impression that one is walking upon a beautiful mosaic floor of most cunning device. Whilst travelling in a Pullman car (which he considered luxurious, but totally without privacy), his feelings were very much harrowed by a train boy selling "Seaside" editions of his poems. He explained to the boy that he made no profits from the sales of that edition. The youth replied that *he* did, and afterward returned with a basketful of peanuts, of which he begged Mr. Wilde to purchase, inasmuch as he had "never sold peanuts to a poet." He was much disappointed with Niagara, and refused to put on the ugly yellow water-proof necessary to wear when under the fall, until he was told that a corresponding suit had been worn by Sara Bernhardt when there. He described the plains and prairies of the West as most depressing, and the Indians as most interesting when in their own clothes and quite the contrary when in the clothing of civilization. He compared their language to German metaphysics—very fine as long as it was not understood. When it was interpreted it was generally found to be a request for tobacco or money, so he found it was more romantic to do without an interpreter. He mentioned the advertisers as being one of the features of America, and illustrated their propensity for trade by relating a story, which was rather fishy in every sense, it being of a seal who basked with his fellows upon Seal Rock, near San Francisco. The National Advertiser looked upon, this seal's back as a good sign-board and forthwith decorated it with an announcement that "So-and-so's Tooth Powder" was supreme over dentrifices. The other seals considered the decorated one as totally depraved, and refused to associate with him until the kindly waves had washed away all traces of his degradation. He admired California more than any other State and San Francisco more than any other town. He liked the delightful country life of Virginia, and described the American girl as an "oasis of picturesque unreasonableness in a desert of common sense, able to talk on every subject whether she knew anything of it or not." He admired Clara Morris as an actress who "acted best when she had the least to say," and who was a thorough actress and had interested him most. He spoke most highly of Joseph Jefferson and Lawrence Barrett; Mary Anderson (a girl of extraordinary beauty), Mrs. Drew (the American Mrs. Stirling) and Marie Prescott (who would one day be called great). The Madison Square Theatre was the most perfect he had ever seen, and, owing to the ventilation under the seats, they were able to freeze the most hostile critic in a few minutes.

The lecture was delivered in the well-modulated tone of voice which makes everything Mr. Wilde says sound pleasantly to the hearer, and I verily believe that even a death-warrant would lose half its terrors if read by him. He leaves England in a fortnight *en route* to America to superintend Marie Prescott's production of Vera.

Though the reign of her Gracious Majesty has not yet terminated, the rain of Jupiter Pluvius has begun and threatens to continue. Every day for a week we have had heavy showers, and on Friday and Saturday gas was lit at 4 P. M. The city was overhung with a sort of yellow cloudy substance, which, though not a fog, was equally darkening.

As I was strolling along the Strand near Charing Cross on Saturday afternoon, I saw a great glare in the direction of the Gaiety Theatre. It was the brighter on account of the surrounding gloom. I feared the theatre was on fire and rushed in that direction, following in the track of two fire-engines. When I reached the engine men were returning sweating, and I found, instead of a great conflagration, only Townsend Percy. He had indiscreetly ventured out into the gloom without extinguishing his whiskers in a blanket. I then learned that Miss Lillian Russell (from America) would sing on the following Monday in Edward Solomon's new opera of Virginia and Paul, last night being the great occasion. I attended, first taking the precaution to get a seat by a door. The *levee de rideau* was Offenbach's "Rose of Auvergne," the performance of which must have caused Jacques to turn in his grave, inasmuch as the prompter's voice was heard as often as the players, and once the gallery threatened to "break up the show" by their hissing. "Teddy" conducted his great work, or at least sat in the conductor's seat and made a few franctic endeavors to keep chorus and orchestra together and make expressive eyes at Lillian at the same time. Miss Russell was received with applause and was given a few encores, but they were by no means such encores as she received in Patience or Billee Taylor. The verdict among a few critics whom I met after the performance was that "Russell possesses the remains of a fair voice which was evidently never well cultivated." Of the opera I need say nothing. You who have seen it know that it is utter rubbish; it is a conglomeration of Faust, Iolanthe, Pinafore and The Sorcerer. It is well mounted and the costumes are pretty. The "Chorus of Boys" and William Elton's interpretation of the role of the "Navvy" saved the first act. Arthur Williams, a music hall favorite, was greeted with applause when he appeared as "the man who never had a mother or a father." Harriet Coveney as Mrs. Cowslip was good, and, when she frisked down the steps of her cottage, reminded me of St. Blaize or St. Julien with the spring-halt. As for Lillian Russell's acting, I pity those who were in the left-hand far corners of the balcony, for the corpulent dudette stationed herself as near as possible to the footlights, on the left lowest entrance, and sang directly to a particular crowd, until people who could not see those whom she was evidently mashing, suggested "Royalty." But it was not royalty; only a first-night instalment of Gaiety "mashers." To-night I am going to revel in the joys of Binks, the Photographer, which is a new title for Fun in a Photograph Gallery. As long as Willie Edouin and Alice Atherthon are in the cast I have no need to fear such an instalment of suffering as I underwent last night.

ZIG.

A Double Season.

The Hanlons are gathering in town preparatory to starting on the road. Their opening date is Cincinnati, Sept. 3. They play at Robinson's Opera House two weeks and go thence to St. Louis. George and Alfred Hanlon have arrived from Hot Springs, and the former is enthusiastic over the healing properties of the waters there.

"My brother Alfred has been an invalid for two years and not able to act," said he to a MIRROR reporter; "but the Springs, supplemented by good medical advice, have made a comparatively new man of him. He had traveled far and wide in search of health, but had been unable to gain any permanent benefit. We were very fortunate in meeting a Dr. Buchanan at the Springs. To his medical attention I really believe my brother owes his life. He ought to be better known to the profession, for his accuracy of diagnosis is simply wonderful. To go to the Springs and drink and bathe is not everything; good medical advice is just as important."

"How have the Hanlons passed the Summer?"

"Frederick and his wife have been visiting relatives of the latter in the south of France. William and his wife have summered at Cohasset, Mass. Alfred and myself, before going to the Springs, visited California. Alfred hopes to soon return to the stage.

"Our last season may be called a double season. We opened at the Park Theatre in September, '81, and played eighty-two weeks without rest. And in that time we

Historical Essays on the Drama.

XXIV.

The prologue to the Mystery of the Conception recapitulates all the events represented in the play, and invites the spectators to come back another day, because these pieces—again resembling the Chinese drama—took several days to perform:

> And now enough, for one fine day.
> Come back to-morrow to our play;
> However early you may come,
> You'll surely find an all at home.
> The plot I'll explain ere them proceed,
> And give the piece its proper end.

The Mystery of the Passion is divided into four days, and preceded by a "Prologue Capital" in which the author takes occasion to preach a sermon on the text, "*Verbum caro factum est*," and the world was made flesh. Each of these Latin words serve to mark a point after the manner, the invocation to the Holy Ghost, and to the Blessed Virgin. *Verbum* treats of the eternal generation of the Son of God; the word *caro* of His incarnation in the immaculate womb of the Virgin; *factum*, of his deeds, on which the author says he need not expatiate in this prologue because they will be recounted at length in the Mystery itself, and *est* treats of the divine essence of Jesus.

The poet ends his sermon by an apology for this kind of work, which has been composed for the purpose of inspiring the people with devotion.

> 'Tis but a motive pure and true
> By which to move the simple mind;
> 'Tis written, acted, spoken too;
> Instruction in it all can find.

And speaking of the glory of the blessed in which all may share that will love the Lord and keep His commandments, he finishes by telling the spectators:

> All we have said and done is due
> To Father, Son, and Spirit too;
> Therefore to Holy Trinity,
> The three in one, and one in three.
> Be glory, honor evermore,
> As shall be, is, and was before. Amen!

The first "Day" of the Mystery contains twenty-two acts, and employs eighty-seven actors. The scene is laid first in the Desert, where John the Baptist preaches on these words of the Prophet Isaiah: "Prepare in the desert a highway for the Lord." This disquiets the principal Jews, who meet together to interpret prophecy—Caiaphas, Anna, the Pharisees, Jeroboam, Mordecai, Naason, Joathan, Eliachim and Bananias. The Scribes—Jacob, Issachai, Nathan and Nachor—dispute about the present or future coming of the Messiah. They send Eliachim and Bananias, Nachor and Nathan, to demand of John the Baptist whether he himself were not the Christ. He replies that he is far below the true Saviour; that he is but "a voice that crieth in the wilderness," and that is all the information they get from him.

The preaching, however, has not been quite barren, for three Jews—Sophonias, Manasses and Abias—ask to be baptized, and John consents to administer the holy rite. Jesus, accompanied by Mary, comes also to ask for baptism. To him John answers:

> This thing thou shouldst not ask of me,
> For, my dear Lord, 'tis plain to see
> A far too humble man am I
> With such request to dare comply.
> I am a creature
> Of lowly stature
> And humble nature
> And homely feature,
> A simple teacher
> And earnest preacher,
> I would not dare
> With water fair
> To sprinkle there
> The golden hair,
> So bright, so rare,
> Of my Creator,
> Than whom none greater
> Is now or ever was before,
> Nor shall be till time be no more.
> The Master Thou, servant I am;
> Thou art the Shepherd, I the lamb;
> Thou the wise Doctor, student I;
> Lead on and I to follow try.

Nevertheless, he obeys, and baptizes in the waters of Jordan. Jesus, who is served during the ceremony by the Archangel Gabriel, and the great trumpeter of Heaven, shows himself an adept at the towel as well as the cornet. The Holy Ghost appears under the form of a dove, and God the Father chants these words in a three-part harmony of different voices in Latin and in French, a task that could only be achieved by omnipotence:

> Behold in Jesus my beloved Son,
> With whom I am well pleased.

Then ensues a conversation on the benefits of baptism between Raphael, Ariel, Cherubim and Seraphim in Paradise, which, be it remembered, was a platform somewhat higher than the stage, and a heavenly concert of music is played. Satan and Berith, who have vainly tried to tempt Jesus, go down to the infernal regions to tell of their ill success. Quoth Satan:

> Long time have I observed him
> And doubted in my mind
> If he be angel, prophet, man,
> So prayerful and so kind;
> In contemplation, Seraphim,
> In charity, a Cherubim.

Lucifer enters in fury at this speech with orders that they be horribly tormented by Astaroth, Beelzebub and Cerberus. The punishment over, he thus addresses Satan:

LUCIFER: Where doth this Jesus hold his court?

SATAN: How the devil should I know? The desert serves as his resort, nor meat nor drink he takes, I trow.

LUCIFER:

> He must be tempted in some way,
> If but that we at least can say,
> If he be man or God or what,
> So start at once. Nay, grumble not.

And they start to try it on again. Pilate, whom the Roman Emperor has appointed provost or prosecutor of Judea, arrives there with his confidant and counsellor, Banaquin, and his four body-guards, Bragart, Drillart, Griffon and Gnashtooth (Claquedent). He announces that he intends to rule the people with a rod of iron, not wishing to imitate the laziness and avarice of his predecessor, Valerius, who

> Put up to auction e'en the place
> Of Bishop, and by sale sold grace.

Then he published two ordinances, the first that

> Of gold and silver they must bring
> Full tribute to their Lord and King.

The second that

> Before the Emperor's awful crown
> All men must worship and fall down.

The Jews hold council, presided over by Annas, chief of the Synagogue, and Nicodemus, Doctor of the Law, concerning this last ordinance, which they resolve to elude with all the craft they possess.

Judas appears with the son of the King of Scotch. As this Prince does not know what to do to pass the time away—a common failing with Princes now as then, and one from which many miseries have arisen—Judas proposes a game of chess. They play, dispute, quarrel, fight. Judas slays the Prince and takes flight in terror, holding his bloody weapon in his hand. Two citizens of Scaroth happen to pass, and, seeing the body of the murdered Prince, testify great grief and loudly lament his untimely death. Then comes Pilate, who chats with his satellites over the new ordinances. He asks: "Do the Jews rebel against them?" "Ah, no," replies Griffon, "they are too wary. They won't let us turn an honest penny." Says Bragart:

> However quick we be,
> We've not hung on a tree
> A man for long days three.

Gnashtooth remarks that it is very annoying, and that their profession is becoming an unprofitable occupation, adding that he opines that the procurator ought to give them a chance. Pilate sees Judas, who flies to him for refuge. He causes the fugitive to be brought before him, and inquires his name. Judas tells him, adding that he comes from the Island of Scariath, and that he has been employed in the service of the King. Pilate invites him to enter his employment, and makes him chief steward of his palace. Satan, disguised as a hermit, recommences his attempts to tempt Jesus, whom he finds starving in the wilderness after his forty days' fast. Satan very naturally asks Jesus why, being the Son of God, he does not change a few stones to bread, or why does he submit to this prolonged fast at all, being neither a robber nor a murderer. Not succeeding, however, in his design, the fiend retires to change his clothes and have another try in a different costume. As a lightning change artist Satan would shine. He cries out while he transforms himself into a Doctor of the Law:

> Great Lucifer! what must I do?
> The devil himself and all our crew
> Cannot excel in Latin or Hebrew
> This Jesus, though he be a Jew.

Being fully equipped as a learned Doctor, he returns to Jesus and rounds it in his ear that a scholar like he should put his talents to use and that he ought to preach. So to give him a sufficiently exalted pulpit he proposes to carry him to the summit of the Temple. Jesus mounts pick-a-pack on Satan's shoulders and flies up to the pinnacle of the Temple by means of a counter-weight, just as Mme. Ariel performs her graceful flight. The tempter then proposes to Jesus that he throw himself down, for that the angels would be sure to receive him on their wings—as harlequin is caught by the carpenters after he leaps through the clock, because it is written "He shall give His angels charge over thee lest at any time Thou shalt dash thy foot against a stone;" and, indeed, Satan seemed to have some reason on his side—for why should the Son of God, and God Himself, be afraid to jump off any height; but Jesus replies, Jesuitically: "It is written also, Thou shalt not tempt the Lord thy God." Satan is knocked out by this and replies:

> I see, my Lord, that you
> Know your Bible through and through;
> But yet you sha'nt escape—
> I'll try some other shape.

They descend by some unknown means, and find themselves separated one from the other. Satan, as a last effort, retires to the wings and re-appears in royal robes. (Music by the band.) He leads Jesus to a high mountain, shows him the whole world at once in a dissolving view, tells him that it all belongs to him, and generously offers to transfer his right if only Jesus will bow down and worship him. This is the last straw that breaks the camel's back. Jesus loses his patience and orders Satan to get behind him in such tones as causes the demon to depart discomfited to his own place, mad with rage at his failure, and his tail between his legs with shame.

Michael, Raphael and Uriel, by order of God the Father, carry to God the Son, alone on the mountain, some bread and some wine, covered by a fine napkin, which speaks well for the table service in Heaven. Whilst he is occupied with his repast the angels sing the praises of God, after which they return to Heaven, taking with them the lunch equipage; and Jesus, much refreshed, descends the mountains in quest of fresh adventures. The Archangel Gabriel meets Mary and compliments her on her happy delivery. She, however, deplores the ills that her Son must suffer. Jesus comes and bows himself before her; but she falls at His feet, complaining of his long absence. Jesus replies to her lamentations:

> I must my way of life fulfill
> According to my Father's will,
> And make my actions duly fit,
> What is laid down in Holy Writ.

Abias, Sophonias and Manasses, new disciples of John the Baptist, come to inform him that Herod Antipas, son of Herod Ascalonitus, and Petrarca, a viceroy of Galilee—a dignity answering in all respects to the modern Pacha of three tails, holds in concubinage Herodias, the wife of his brother Philip. John, horrified, departs hurriedly to remonstrate with Herod. Herod listens patiently, but Herodias takes up her testimony, and abuses the holy man in the slang of the period. The saint replies:

> Ha! perverse, cruel dame,
> False serpent void of shame
> Thy lecherous, foul will
> Hast made thee take thy fill
> Of vice. Where is thy spouse
> To whom are due thy vows,
> False wife, dishonored, vile,
> Thy sins shall on thee pile
> Whole heaps of coals of fire,
> And hell shall vent its ire
> Upon thy wretched head,
> Damned ere thou art dead.

The holy man was evidently no laggard in the noble and ecclesiastical art of commination—as practiced by the clergymen in these latter days.

Herodias, however, is equal to the occasion, and proceeds to give him a Roland for his Oliver—thus:

> Base sland'rer vile, thy tongue
> Shall be from thy mouth wrung,
> And on a hook be hung,
> Then on a dung-heap flung.

And then dragging her lover into the scrape after the manner of women of her stripe, she proceeds:

> Sire, you are a great brute
> To hear this villain host
> 'Gainst my good name,
> And think in shame,
> To stand and let him do't.

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The Life of a Wanderer.

BY LEONARD VALENTINE.

IX.

Two fortnights Frank stayed at the barber's chatting and heaven, brewers' men and the sailors who affect that classic locality and its neighboring territory, Ratcliffe Highway, or, as Londoners delighted to call it, Ratcliffe Skyhigh, now civilized into St. George's street; but still retaining the flavor of its long-lived reputation. Every day the youth said to wonder about the East Indies docks, trying to make up his mind to ship before the mast, but still more intent upon finding the *Bombay Castle*, that being the name of the ship to which Mr. Hann had promised him a berth. The *Bombay Castle*, however, was to be discovered or even heard of. An old salt, whom Frank picked up leaning against a post in the East India docks, and looking like the figurehead of a ship gone to seed, remembered that about thirty years ago there used to be a ship in the Honorable East India Company's service called the *Bombay Castle*; but the Honorable East India Company had no service now, and no use for Bombay or any other castles, either maritime or terrestrial.

One day, however, strolling dejectedly along the Commercial Road, Frank happened to cast his eyes upon a little row or terrace of two-storied brick houses, such as mechanics who have got together enough to join a building society are wont to inhabit, and, lo! on the extreme corner, the legend, "Ebenezer Place;" and further on, the veritable "Ebenezer," after which the "place" was called—a low, ugly red brick barn, devoted to the worship of the Lord after the strictest Methodistical fashion.

Frank started, bethought himself, and straightway betook himself to the consideration of the names upon the door-plates. Sure enough, No. 9 Ebenezer place bore the inscription, "Mrs. Hann."

Here was a discovery—not Ebenezer place, Pentonville, but Ebenezer place, Commercial Road; not the smug suburb affected by well-to-do burgesses and Bank of England and Post-office clerks, but the highway of the Far East—populated by masters and mates of merchantmen, and the tradesmen who "lived, moved and had their being" by the custom of the aforesaid gallant officers. What to do! Frank was in a quandary. Firstly, the door-plate bore upon its shining surface, "Mrs. Hann;" whereas, "Mr. Hann" was the object of Frank's perquisitions.

Now, of course, it was a strange coincidence that of Ebenezer place and Hann; but there were Hanns and Hanns, and the question was, Is this Hann that Hann or not? Evidently there was but one course to pursue in order to arrive at a solution of this mystery. To inquire within! This course of action Frank quickly made up his mind to adopt, and seeing a stationer's shop on the corner he stepped in and in a modest tone requested the favor of a sheet of paper. Luckily the proprietor was a woman, and women were always generous to Master Frank. So the sheet of paper was given to him, likewise pen and ink plus envelope, which he had not the cheek to ask for. Frank sat himself down to compose a comprehensive statement of all the circumstances attending his acquaintance with Mr. James Hann, and having done it to his satisfaction he thanked the stationery woman, and repairing to No. 9 Ebenezer place, knocked at the door.

A pretty young girl opened it—fair-haired, blue-eyed, slender and graceful. "Will you do me the favor to give this letter to Mrs. Hann," quoth Frank, in that insinuating tone which has stood him in such good stead with the gentle sex all his life long. The girl blushed rosy read, but took the letter. "I will come back to-morrow at the same hour for the answer," said Frank with a tender glance, and departed to his tonsorial duties. On his return home he found a big stalwart waterman waiting for a shave—one of those hairy giants that stand astraddle on the deck of a penny steamboat and who irresistibly reminds one of the Colossus of Rhodes in a suit of pilot cloth and a glazed hat with a short pipe in its mouth. Now Frank was excited; the thought of finding Hann made him wild; the sight of the pretty girl made him wilder, for the adventures he had encountered and the lapse of time had weakened the remembrance of the elderly Venus with the silvered locks who had so lately ruled over his heart, and when he had got his mastodon client into a chair and laid his muscular and crinigerous throat bare to the gleaming razor, his hand was shaking like an aspen leaf or an old man with the palsy. At every dash of the lathering brush a mass of coagulated soap-suds was dashed into Colossus' eyes, ears and mouth, and when the deadly steel came into play, the blood began to flow. At each sweep of the razor Frank sliced a morsel of hide, and at last, having lost most of the cuticle inclosing his muzzle, Colossus roared with a voice resembling distant thunder: "Wot in 'ell are you a-doin' of, young 'un? D'ye want to cut a feller's bloomin' throat? Will 'ave a bit; leave us enough skin to kiver our jawbone, won't ye?" Frank was fain to apologize, and Colossus good-naturedly forgave the lad, and went forth bespeckled with [illegible] like a belle of the time of [illegible] the Second or a piece of plumduff. No [illegible] for Frank that day.

[illegible] saw the lad wandering up and [illegible] Commercial Road whiling the time [illegible] appointed hour should strike—[illegible] hours; but he was always hungry now. At last he found himself on the outside of the baker at No. 9 Ebenezer place. He knocked a mild and gentle knock, and waited with an anxious heart. A motherly-looking woman about forty opened the door. Frank took comfort at her aspect and said, with his best bow: "Madam, I have taken the liberty to call for an answer to the note I left yesterday." The motherly woman made no move aside, but seizing him by the hand dragged him into the house first, into a stuffy parlor second, and into her ample bosom third—bursting out into a Niagara of tears, and rushing herself and him to and fro, as a nurse rocks a baby to sleep in her arms. When the paroxysm was over, she looked Frank full in the face and said:

"My poor lad! have you been made a victim, too? Oh! James, James! why did you do this thing?" Again she "from her to the tears lost in," and gave Frank another hug!"

"Please, ma'am," says Frank, "are you James Hann's mother?"

"I am, I am! and ever ashamed I am to tell it!" sobbed the matron; "ever ashamed, for he is my curse instead of my blessing."

"And his father the owner of the good ship *Bombay Castle*?" queried Frank.

"Dead, dead these twenty years, and the ship at the bottom of the Indian Ocean, and he told you he was alive and borrowed your money first and stole it after. Oh! James, James!"

"Never mind, ma'am," says Frank; "there's no great harm done; if I can only get enough to pay my passage home I am all right."

"My child, you shall have every penny my poor, sinful son has robbed you of," said the good dame, and incontinently called the pretty girl Frank had seen the day before and another lass equally good-looking but a couple of years older and with a wedding ring on her finger. These fair damsels were then introduced to Frank as the sisters of the delinquent James, and a good deal of weeping was got through with to his address. Then Mrs. Hann proposed to Frank to come to dinner; but he demurring on account of toilet, she pressed a five-pound note into his hand and said: "Go, my dear lad, and get what you want; then come back to me and I will make you known to Bessie's good man, Mr. Clayton; he's a mast and block maker, in a good way of business, and between us we will make up for that unhappy boy's wickedness."

So it was agreed upon that Frank should come back the next day, and he took his leave with thanks on one side and good wishes on the other. Once in the street and the proud possessor of a five-pound note, all Frank's troubles "made themselves air," like the witches in Macbeth, and he rushed frantically to the kindly stationer who had supplied him with the paper on which to write the letter that had worked such good fortune. With what pride and joy did Frank change his note and not only pay for the paper, but also buy five shillings' worth of stationery as a token of gratitude. Then hailing an omnibus, bound West, he hied him to Cheapside, and in a clothing house rigged himself out in a suit of blue toggery and a clean shirt. The cravings of a boyish appetite, long restrained, began to gnaw, and the lad bethought him of dinner. He had heard or read of celebrated chop-houses in Change alley, and thither he wended his way in search of food of a more succulent nature than he had fed on of late. Baker's celebrated establishment for chops steaks and beer in its native pewter seemed to him as fulfilling all the requisites he was in search of. He entered, sat himself down in one of the boxes, or rather pews, and ordered a waiter to keep on perpetually bringing mutton chops, baked potatoes and pots of beer till he should be told to desist. The waiter stared, but obeyed, and Frank put himself outside of half a dozen grilled chops, with potatoes and bread to match, washed down with a like number of pints of malt liquor, ere he cried: "Hold, enough!" Oh, the solid satisfaction of that feed! How the meat and malt seemed to fill up the vacant lots in Frank's personality!

He rose at length, like a giant refreshed, and wandered at his own sweet will adown Fleet street, through Temple Bar, now, thanks to the vandalism of the aldermen of the city of London, a thing of the past, into the Strand, and coming to the Lowther Arcade he bethought him of an adventure that had befallen him some few days ago when he had attempted to penetrate that gorgeous passage, but not being possessed of a coat, had been rudely repulsed by the splendidly attired beadle who, in all the glory of cocked hat, gold lace and rod of office, had barred the way, to Frank's great indignation. Now, however, confident in the dignity of a full suit of raiment and money in his pocket, he brushed past the awful presence with a sarcastic sneer, and leisurely examined the treasures displayed in the stalls on each side. Now, the Lowther Arcade is the home of dolls—dolls little, dolls big, dolls that wink and dolls that walk, dolls with flaxen hair and blue eyes, and dolls with tresses like the raven's wing and eyes of jet, dolls dressed in the latest style of fashion, and dolls in the costume of Mother Eve before the apple episode. Also mansions fit for the residence of the doll population, mansions that were exactly like those built for children of larger growth, except that the hall doors were not practicable, but were apparently intended for ornament only. Seeing that entrance to the splendors and comforts within was gained by the simple though effectual means of opening the full front of the house, thereby discovering all the denizens, whether in chamber or in hall, engaged in the various occupations of sitting in gilded chairs, playing on miniature harps and pianofortes, dining off the dishes containing paper-mashé viands, warranted to serve the whole company and be none the worse.

At sight of all these wonders of dollidom, Frank bethought him of the kind master of the Mile End Workhouse, and of that gentle jailer's little daughter, and invested half a sovereign in the purchase of a young lady with golden ringlets, azure eyes and a crimson robe of the newest cut, armed with which he took the first bus for the East End and arrived at the house of municipal hospitality without further delay or adventure. Once more did he ring that dreadful bell, but this time not as a persistent, but a visitor. To the porter's gruff questioning he replied by asking, with the air of a man about town making a call, if the master was at home.

"At 'ome? In course he's at 'ome. Vere vould he be?"

"Then tell him that Mr. Frank L'Estrange has called to see him," said our hero. After some brief delay Frank was ushered into the waiting-room—not the desolate hall in which he had been received on his first visit, but the apartment sacred to the parochial magnates on their visits of inspection. The master entered, bowing respectfully, and stood at attention waiting for further developments.

"Why, master, don't you know me?" said Frank.

"H'aint the 'onor," replied the master.

"Why, don't you remember Frank L'Estrange that slept here a week ago, and whom you hoped you might never see again?"

"My h'eye! why, you're quite the gentleman—a real swell, I do declare," said the worthy master, taking Frank's offered hand and respectfully moving it up and down as if it were some glorified kind of a pump-handle. "Why, I never did think to see you again."

"But you do see me, and what's more I've come to take tea with you, and I've brought a lady friend with me," says Frank.

"A lady friend! I'm afraid that won't work,' replies the master. "Leastways, it's against the rules, you know."

"Oh, bother rules," laughed Frank; "it's a young lady come to call on Miss Emily, your daughter, and here she is"—opening the box and displaying the doll in all her glory.

"My h'eye!" ejaculated the master, "won't Hemily be pleased as Punch! You're very kind, Mr. L'Estrange, to think on us."

"You were very kind to think on me," rejoins Frank; "it's only tit for tat."

"Hemily! Hemily! 'ere's a young lady come to visit you." A patter of little feet, a rush, a sudden stop, two large, wistful eyes opened wide in astonishment, a scream of delight as the dolly was seized by a damsel of eight years and covered with kisses, then "Why, Hemily, w'ere's your manners? W'y don't you thank the gentleman for his generosity?" and Emily, looking Frank in the face with the sweet confidence of childhood, came up to him and held up her little rosy mouth to be kissed as naturally as if she were grown up.

What a glorious tea followed! How Frank sent out for muffins and shrimps, and how they ate and drank to their hearts' content, and how Emily sat on Frank's knee, and Dolly on Emily's knee till long past bedtime; how the master and his "old 'ooman" made much of Frank, and how Frank made much of Emily—are they not written in the hearts of all four? Many a pauper owed a kind word and a helping hand indirectly to this visit of gratitude of Frank's paying. For the master found out that in receiving the poor and needy one may be "entertaining angels unawares." Many years after, Frank went back to visit this home of his pauperhood; but neither place nor person could he find. But that man's kindness, that evening's innocent enjoyment and that little girl's blue eyes have never faded from his mind, nor will they "while memory holds her seat in this distracted globe."

Frank went back to his lodging at the barber's; but not to shave. He paid his five bob like a little man, for his week's lodging, and awaited with more or less patience the coming of next day, when he was to make the acquaintance of the mast and block maker, Mr. Clayton, and to see pretty Miss Lucy Hann again.

The poor mellow virgin in Dublin is forgotten now, or, if not forgotten, ignored. The silver grey must give place to the golden brown; the mature figure to the slender, willowy waist, and Frank wonders how he could ever have felt so spoony over an old woman.

But so it is. A boy's first love is always old enough to be his mother, and his last young enough to be his granddaughter—Nature's law of compensations.

(*To be continued.*)

Manager John M. Hickey has most of the season's dates booked for Jennie Yeamans, the first regular stand being made at the Grand Opera House, St. Louis. A preliminary season of one week through towns in Pennsylvania, Ohio and Indiana will land the company in the Mound City in good working condition. A great many of Minnie Palmer's best bookings have been transferred to Mr. Hickey. The following support has been engaged: Lillian Billings, Lizzie Du Roy, late of the Madison Square Theatre; Emily Yeamans, J. H. Keane, H. E. Allen and others. Rehearsals will begin August 15 at the Madison Square Theatre. Hickey is to travel in advance, while his business manager, Aaron Appleton, remains with the company. Miss Yeamans is sojourning at Block Island.

The Actor's Art.

It is always interesting to read what a person has to say about his own art. When the person is an actor the interest is perhaps heightened. Not that actors are invariably good critics and expositors of their method and work; even Salvini thinks very much better in his acting than in his writing. But for many definite and several indefinite reasons we are glad to learn the opinions of a distinguished actor from himself—what his judgments of the stage is, what he likes especially and dislikes, and why he acts as he does. Just as most people long to look once behind the scenes of a theatre—the least fascinating spectacle in the world—so we desire to look behind an actor's mind, to hear our favorite Hamlet, Othello or Lear speak in his prosaic, every day personality. When the actor is an original and intellectual man, our curiosity is certainly defensible. Such a man without doubt was Talma, the greatest of the French tragic players; greater even, it is said, than the magnificent Le Kain, France's Garrick. Henry Irving undertook not long ago to have Talma's celebrated monograph on the actor's art translated and published. The essay has long been admired and esteemed by the French, but is almost unknown among English-speaking theatre-goers. This monograph has just been reprinted by Messrs. Roorbach and Company, of Buffalo. It is in neat pamphlet form and covers fewer than twenty pages. But there is a good deal of thought, subtle perception and sound counsel in these twenty pages. Mr. Irving has supplied a preface to the essay. He appears to accept Talma's views with a conviction that they are beyond argument. It is quite natural that he should accept them. Mr. Irving is, if anything, a progressive man who believes that all which goes to make up and illustrate history and life is properly used in the theatre. Mr. Irving has been regarded, for instance, as one who is apt to bury Shakespeare in costume and scenery. He has made a strong point of his exactness in costume and scenery. Now Talma, unlike some of his illustrious predecessors who dressed *a la* Louis XV., proclaimed the opinion before such an opinion was popular that a poet's conception was made more vivid on the stage by right historical treatment. Macbeth clothed like a British officer is, in other words, essentially absurd. Mr Irving at the present day merely attempts to provide for Shakespeare a genuine environment, a reproduction of the world in which the characters of Shakespeare lived. It is quite likely that Talma, if he could revisit now the pale glimpses of the moon and spend an evening at the Lyceum Theatre, would not object to the scenic truthfulness of Mr. Irving's Romeo and Juliet.

Some of Mr. Irving's opinions crop out pleasantly in his brief preface. He says, for example: "Few things can be said of the stage at any time which will not excite controversy; but I think one of the few is that the influence of the drama is wider to-day than it ever was." It may be remarked here that Dutton Cook in the introduction to his "Nights at the Play" declares that the old influence of the stage—its suppositious influence as a "moral engine" and pedagogue—has been lost; that to-day people go to the theatre simply for amusement. Mr. Cook's "moral engine" is chiefly in Mr. Cook's mind's eye; for it is beyond question that audiences to-day are more intelligent critical and receptive than audiences in previous periods. But Mr. Cook's observation goes to show that even Mr. Irving's assurance is liable to excite controversy. Mr. Irving is not a grumbler. Most actors, it is well known, have not found themselves as luckily placed in the world as the poets, painters and sculptors. Macready's wonderful retrospect is not forgotten. It is refreshing, therefore, to find that Mr. Irving is more of an optimist. He says: "To the actor, the whole field of human nature is open whether in the ideal world of the stage or in the actual world of social intercourse, his mind is continually accumulating impressions which become a part of his artistic being. This experience is common to the students of other arts; but the actor has this advantage, that all he learns is embodied in his own personality, not translated through some medium, like the painter's canvas or the novelist's page." Mr. Irving refers to one of his own carefully studied methods in the following paragraph: "Let the student remember, first, that every sentence expresses a new thought and perhaps frequently demands a change of intonation; secondly, that the thought precedes the word. * * * Of course, there are passages in which thought and language are borne along by the stream of emotion and completely intermingled. But more often it will be found that the most natural, the most seemingly accidental effects are obtained when the working of the mind is visible before the tongue gives its words." This is really the sum and substance of Talma's teaching. A few quotations from his monograph will, we are sure, be read with interest. He is writing chiefly about the acting of Le Kain, who was the most original and gifted player in the age of Louis XV. It was Le Kain "who dared to utter for the first time on the stage the true accent of nature." He had been a workman in a goldsmith's shop—a plain plebeian. He was ignorant. But nature revealed her secrets to him. He had even the courage to abandon the cadenced song, which was looked upon as the one perfect method of declamation. He stood against false taste and art, Talma says: "It was to this false taste that we must attribute the little progress which costume had made in the time of Le Kain. There is no doubt that he regarded fidelity in costume as a very important matter. * * * I remember well that in my early years on reading history my imagination always represented to itself the princes and heroes whom I had seen at the theatre. I figured to myself Bayard elegantly dressed in a chamois colored coat, polished as a hand, and powdered and frizzled like a *petit maitre* of the Eighteenth century. * * * I had many obstacles and prejudices to overcome; but success at last crowned my efforts, and without fearing an accusation of presumption I may say that my example has had great influence over all the theatres of Europe. Le Kain could not have succeeded so many difficulties; the time was not come. Would he have dared to risk naked arms, the antique sandals, hairs without powder, long draperies and wooden stalls? Such a toilet would have been regarded as very offensive, not to say indecent." Let us now quote some short but striking sentences: "It is therefore this nature—noble, animated, sometimes grandiloquent, but at the same time simple—which ought to be the constant object of the study of the actor, as well as of the poet." "How comes it, then, that in spite of the advice of these two great masters (Shakespeare and Molière), and no doubt of that of many of their contemporaries, the false system of pompous declamation has been established in almost all the theatres of Europe and proclaimed as the sole type of theatrical imitation? It is because truth in all arts is what is most difficult to find and seize." "The man of the world and the man of the people, so opposite in their language, frequently express the great agitations of the mind in the same way." "If sensibility furnishes the objects, the intelligence brings them into play." "Between two persons destined for the stage, one possessing the extreme sensibility I have defined and the other as profound intelligence, I would without question prefer the former."

The following observations reveal in a subtle manner the mental process of a great actor: "The actor who possesses this double gift (that of intelligence and sensibility) adopts a course of study peculiar to himself. In the first place, by repeated exercises he enters deeply into the emotions, and his speech acquires the accent proper to the situation of the personage he has to represent. This done, he goes to the theatre, not only to give theatrical effect to his studies, but also to yield himself to the spontaneous flashes of his sensibility and all the emotions which it involuntarily produces in him. What does he then do? In order that his inspirations may not be lost, his memory in the silence of repose recalls the accent of his voice, the expression of his features, his action is, in a word, the spontaneous workings of his mind, which he had suffered to have free course and in effect everything which in the moments of his exaltation contributed to the effect he had produced. His intelligence then passes all these means in review, connecting them and fixing them in his memory, to re-employ them at pleasure in succeeding representations. These impressions are often so evanescent that on retiring behind the scenes he must repeat to himself what he had been playing rather than what he had to play. By this kind of labor the intelligence accumulates and preserves all creations of sensibility. It is by this means that at the end of twenty years (it requires at least this length of time) a person destined to display fine talent may at length present to the public a series of characters acted almost to perfection." Aside from Talma's teaching we are grateful of course to discover what Mr. Irving thinks, for Mr. Irving is the coming man—that is to say, he is coming across the ocean.

Charles Ammel will have charge of the business management of Josephine Riley, and R. E. J. Miles is engaged in selecting competent support for the artiste. Frederick Paulding has been secured for leading business.

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A CARD.

Much ado has been made about the contract between myself and George W. Williams, and I give it in full to the public. It is as follows:

An agreement between Benjamin C. Faurot and George W. Williams, of Lima, Ohio, for the purpose of operating "The Faurot Opera House and the Faurot Music Hall," situated on lot one hundred and thirty-one, and a part of lots one hundred and thirty-two and one hundred and thirty-three, in Lima, Allen county, Ohio:

I. George W. Williams agrees to give such time as may be necessary to do all the work incidental to the management of said Opera House and Music Hall, such as correspondence and labor necessary to secure first-class entertainments, to superintending the janitor, stage hands, ushers and other employes in said above said Opera House and Music Hall, also to the posting of bills, hanging or placing of lithographic pictures and advertising in newspapers, and all such other work as may be essential to a proper advertisement of all entertainments to be given in said Opera House and Music Hall; in consideration of the above work to be performed by George W. Williams, Benjamin C. Faurot agrees to furnish a janitor and to heat said Opera House and Music Hall at his own expense.

II. From the earnings of said Opera House and Music Hall there is to be paid, first, the necessary expense of operating of said Opera House and Music Hall not hereinbefore provided for, such as the lighting of said Opera House and Music Hall, stage hands, ushers, police, orchestra, bill posting, not to exceed three cents per sheet, to be done by Williams, distributing lithographs, newspaper advertisements and such incidental expense as may be connected with the prosecution of this undertaking.

III. From the earnings of said Opera House and Music Hall there shall be paid to Benjamin C. Faurot the sum of twenty-four hundred dollars, which is fixed as the annual rent of the same, and to be paid out of the first money coming in from use and occupation of said Opera House and Music Hall.

IV. After the payment of the expenses above provided for and the payment of the rent stipulated to be paid to Benjamin C. Faurot, the balance of the money arising from the use and occupation of said Opera House and Music Hall is to be equally divided between B. C. Faurot and G. W. Williams.

V. All business shall be conducted under the following style, to-wit: Faurot's Opera House or Music Hall, as decided may require, B. C. Faurot, Proprietor; G. W. Williams, Manager; or with the words "B. C. Faurot, Proprietor," left out, if B. C. Faurot should so elect.

VI. This contract shall go into effect as soon as said Opera House and Music Hall shall be completed, which it is presumed will not be later than September first, A. D. 1882, and shall be in force for one year thereafter, and may be renewed from year to year thereafter for a period of time not extending beyond five years; but such extension to exist must be authorized upon this contract and signed by each of the parties, and shall be subject to the same conditions as hereinbefore written, unless new stipulations shall be added.

In testimony whereof we hereunto set our hands and seals this 18th day of May, A. D. 1882.

B. C. FAUROT, [SEAL.]
G. W. WILLIAMS, [SEAL.]

THE STATE OF OHIO, }
Allen County, ss. }

Personally appeared before me, John F. Brotherton, a Notary Public for Allen County, Ohio; Benjamin C. Faurot and George W. Williams, persons to me well known, and who acknowledged the signing and sealing of the foregoing instrument for the uses and purposes therein expressed and set forth.

In testimony whereof I have hereunto set my hand and seal this 18th day of May, A. D. 1882.

JOHN F. BROTHERTON,
Notary Public, Allen County, Ohio.

It will be observed from this contract that I surrendered no rights to my property or to the control of it to George W. Williams, save such as are specified in the contract; and second, that I made no lease of it to Williams, in terms or even by implication. Prior to and on the 25th day of May, A. D. 1883, George W. Williams made an announcement that the season was closed; he stated the same to me, and also to others. For the purpose of cleaning and repairing the Opera House, and not with the intention of interfering with Mr. Williams, I began to repair and clean the Opera House, and it was not done and could not be done in time to give the Union Spy at the time advertised. I did not know that any contract that was made for the same until I saw it in the public press. Then and now the Opera House was not in condition to be used, and I have been satisfied from the start that this proposed entertainment would not benefit any one, and was only gotten up to give me trouble if possible. If the Kirk Cadets stand in need of any substantial benefit I am ready and willing to give them one. Mr. Williams' right to reasonable use of the Opera House under the terms of his contract has never been denied. What I asked was that Williams be required to keep the conditions of his contract, and that he be restrained from entering my building at an unusual hour of the day, and be enjoined from the destruction of my property. I claim the right under the contract to say that entertainments not first-class should not be given in the building. The actual expense of giving a show in the house is not less than forty dollars per night, and it must be apparent to any one that in this season of the year there would be a small attendance of persons. So much is this *true* that no first-class show gives entertainments during the summer. I claim, therefore, to have done in this matter no more than any prudent man would do under like circumstances. Would any man in Lima want any one to force his way into his building at four o'clock in the morning, and that, too, by breaking a window? Does any man justify that way of getting into a building? Every man in Lima, who knows anything about the facts, knows that I have been in the exclusive possession of the building since it was opened; I have looked after it every day that I have been at home since the building was opened; and the work of Williams has been on the outside except during entertainments. I ask from the people of Lima a candid consideration of my position in this matter. As to Williams, my controversy with him is in the Courts, and I will, or try to, be satisfied with the final results.

Respectfully,
B. C. FAUROT.

No contracts made by George W. Williams for Faurot's Opera House will be ratified by me after Sept. 3, 1883.

B. C. FAUROT.

Faurot's Opera House was opened by the Emma Abbott Opera Company, Sept. 4, 1882—three nights and a matinee.

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There will be a meeting of the N. Y. Com. of the A. O. of F., at the above mentioned place, July 31, at 8:30 P. M. By order of

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Corinne surprised and delighted a large audience at the Bijou Opera House, last evening, by her clever performance in Audran's comic opera "The Mascotte." Astonishing as it may seem, it is no exaggeration to say that "the tiny lyric star" would bear comparison with any Bettina that has been on the New York stage. The Opera was well put upon the stage, the dresses brilliant and pretty. —*New York Herald.*

A large audience witnessed the performance of "Olivette" last evening at the Bijou Opera House, and it was really one of the best operatic renderings ever seen in New York City. Such rapturous applause and hearty and oft repeated encores are very seldom heard at the Bijou as were accorded Corinne and the principal Merrie Makers last evening. Of her it can only be said that, like all her performances, it was wonderful, and done in a style fully equal to nine-tenths of the prime donne on the stage. —*New York World.*

A better rendition of "The Magic Slipper" than that given last night by the Corinne Merrie Makers the most exacting person could not wish to see. Here, as well as elsewhere, where this talented company appear, the audiences seem to increase with each performance given. The elegant costumes, gorgeous stage settings, sweet singing and pretty faces all tend to make their entertainment enjoyable. —*Chicago Tribune.*

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